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NOV 21 1931

# The ART NEWS

VOL. XXX

NEW YORK, NOVEMBER 21, 1931

NO. 8—WEEKLY



"QUATRE DANSEUSES"

EDGAR DEGAS

*Sold by Durand-Ruel, Inc., New York, to Mr. Chester Dale. This painting measures five by six feet and is the largest picture that Degas kept in his studio. He refused to part with it during his lifetime and used the motif to make many of his important pastels.*

PRICE 25 CENTS

THE GALLERY OF P. JACKSON HIGGS



SPECIAL EXHIBITION  
OF A LOST PAINTING OF THE

MADONNA AND CHILD

BY

RAPHAEL SANZIO



32-34 EAST 57th STREET

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NEW YORK



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CATALOGUES OF PRIVATE COLLECTIONS

*To be Sold by Order of City Bank Farmers Trust Co., Executors*

## The THOMAS B. CLARKE Collection *Antique Furniture and Objects of Art*

In this sale are assembled the furnishings of the beautiful Southampton home of the late Thomas B. Clarke, together with those of his residence in New York. Unique amongst this fine assemblage is the collection of English roundabout chairs, the product of years of unremitting search and the first of its kind ever offered at public sale. Another group of high interest is an extensive collection of footstools covered in fine needlepoint and in fragments of Ispahan carpet.

### AMERICAN FURNITURE

An entire session, to be sold on the afternoon of December 4, comprises Early American furniture, glass, and hooked rugs. The furniture included in this session is mainly of the New England type, in woods native to that locality, and includes a highly important group of Windsor chairs and settees. Of special interest is a sculptured mahogany bust of George Washington attributed to Samuel McIntire of Salem, Mass., who worked in the period 1790-1810. This bust was

illustrated and described in Vol. XII of *Art in America*, p. 40. Several distinguished pieces in maple also mark this portion of the sale, including butterfly tables of a rare type, highboys of varying design, and a fine Chipendale scroll-top secretary in two parts.

### RICH AND VARIED DECORATIONS

In Saturday's session there is included a group of Chinese single-color porcelains and pottery of merit. A number of handsome antique Chinese and Near Eastern rugs, as well as exceptionally decorative textiles, needlework, small tapestry panels, and cushions combine in rounding out the collection with Syrian and Roman iridescent glass of the first to fourth centuries A.D.; Graeco-Roman, Persian, Hispano-Moresque, and Italian faience and pottery; brass objects, English and Continental pewter; and old English white salt glaze and Queensware. About forty paintings and drawings will be sold during the afternoon of December 3, including a number by modern American artists.

*Unrestricted Sale December 2 to 5 at 2:15*

## *Books and Autographs*

American historical letters and documents by George Washington, Benjamin Franklin, Robert Fulton, Paul Jones and Paul Revere. A superb letter by Abraham Lincoln written to Governor Magoffin in Lincoln's most forceful style in which he declines to remove loyal troops from Kentucky.

The only copy recorded of the Emancipation Amendment that was signed by the President, Vice President, Speaker and the Members of Congress who voted for it. Mr. Clarke's collection of autographs by artists and

of books of art is worthy of special attention on the part of buyers of paintings by early American artists. Two of the autograph lots are of particular importance, as they refer directly to paintings. In the Rembrandt Peale letter to Benson J. Lossing, the artist details his recollections of his own and his father's portraits of Washington. Gilbert Stuart's letter announces his intention of painting his first and greatest portrait of Washington, the famous painting afterwards to become known as the Vaughan-Harrison-Clarke portrait.

*Unrestricted Sale December 3 at 2:15 & 8:15*

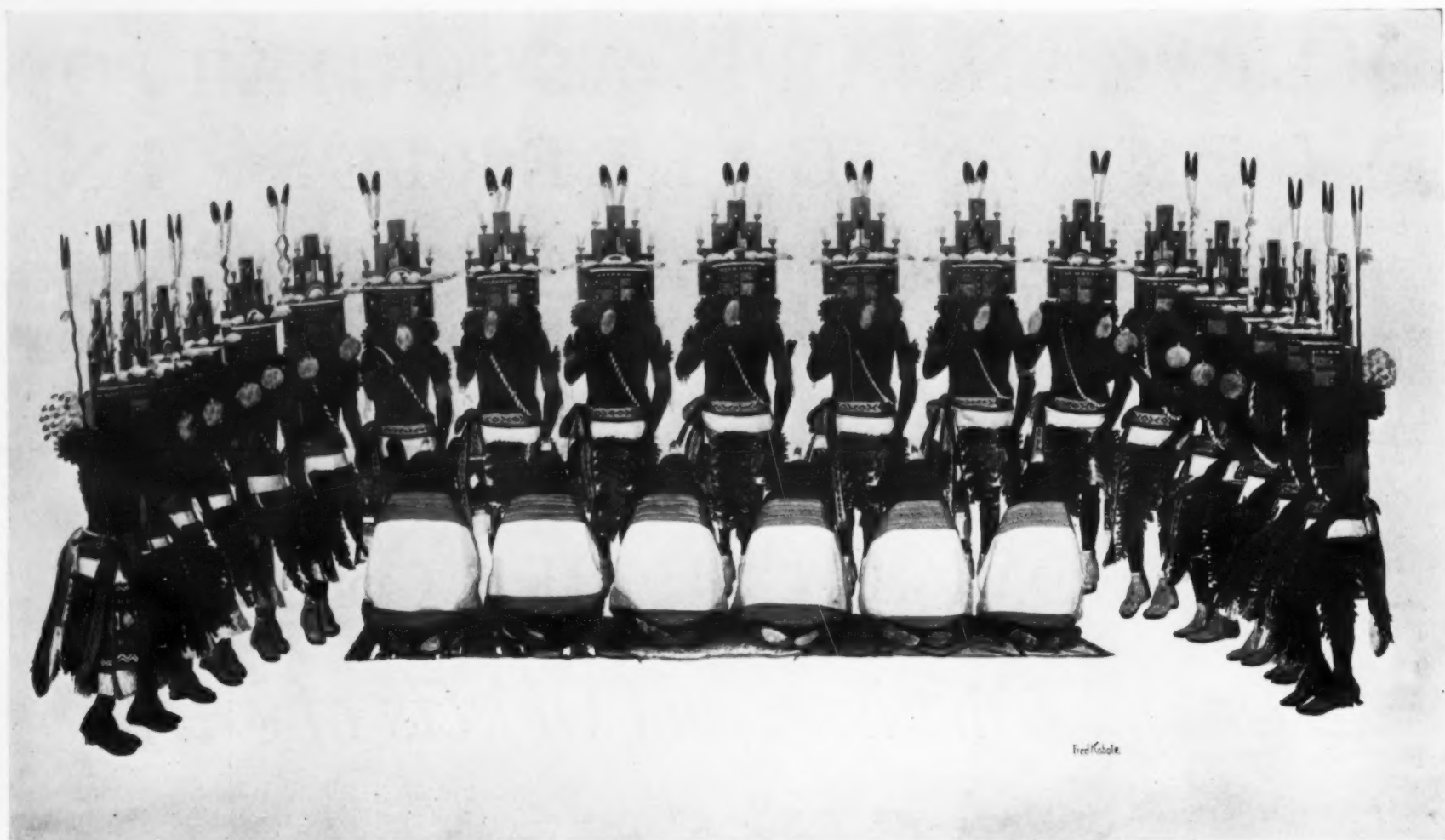
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(Copyright 1931 The Exposition of Indian Tribal Arts, Inc.)

"HOPI CEREMONIAL" Painted in water color by Fred Kabotie, Hopi Pueblo, Arizona—from the collection of Miss Amelia Elizabeth White, to be loaned to the Exposition of Indian Tribal Arts Exhibition.

*Among the Indian Artists to exhibit are*

Tonita Pena	Ma Pe We	Ho Keah	Ignatita Cochita
Awa Tsireh	Julian Martinez	Mo Po Pe	Louis Gonsales
Oqwa Pi	Leo Guatogue	Wo Peen	Marie Martinez
Patricio Toya	Polelonena	Encarnacion Pena	Juanita Pena
Pin Yo Pin	Cres Cen Cio	Tsa Toke	Tolene
Fred Kabotie	Romando Vigil	Juan Pino	Juanita Sanchez
Ricardo Martinez	Asah	Jose Aquilar	Tse Ye Mu

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, NOVEMBER 21, 1931

## Whitney Museum Of American Art Formally Opened

An Interesting Selection of Living American Art Comprises the Inaugural Display at the Former Whitney Studio

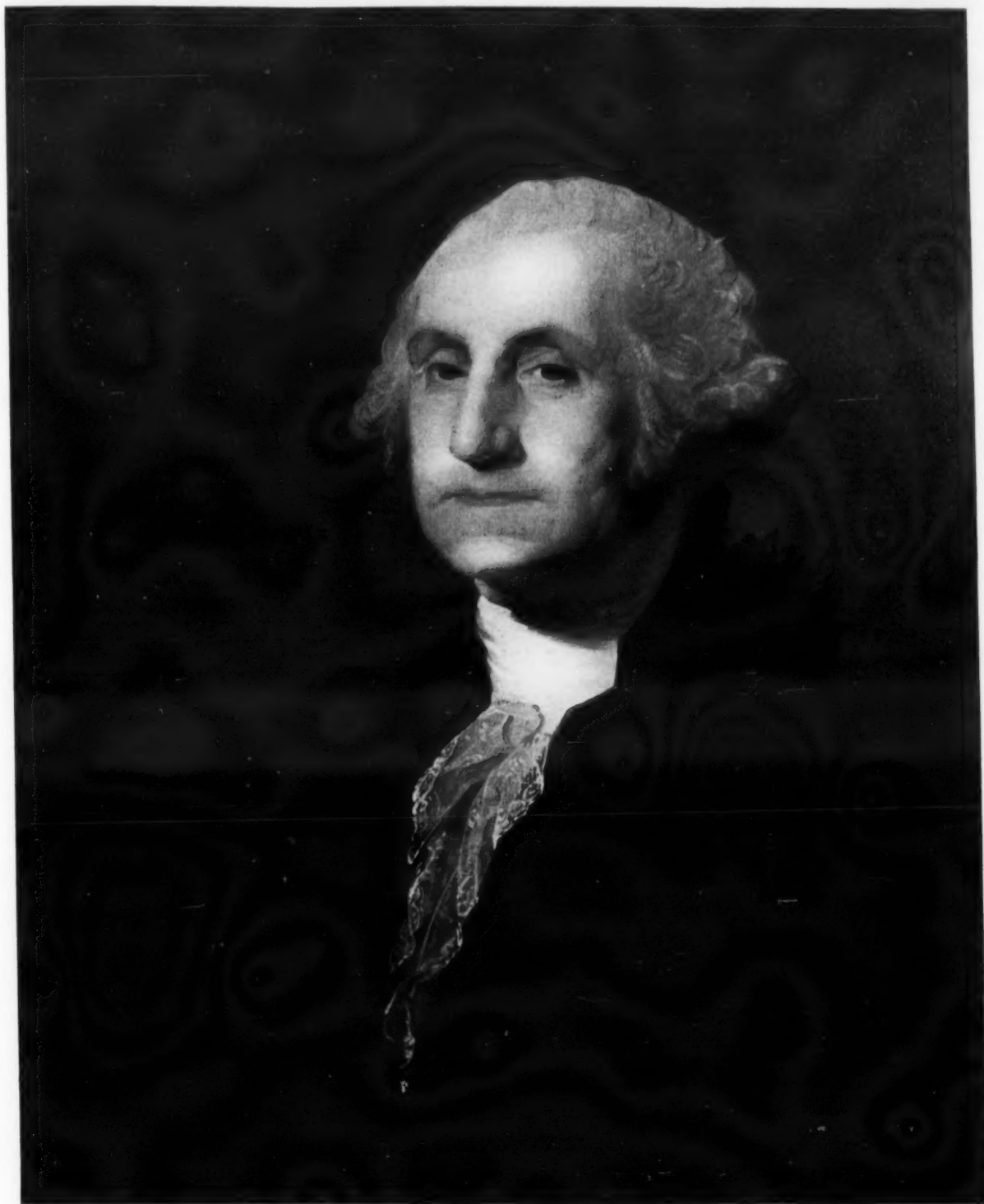
By RALPH FLINT

Out of the early enthusiasm of Gertrude Vanderbilt Whitney for contemporary American art has come by gradual stages the Whitney Museum of American Art, a fine flowering of high and discriminating patronage in the best sense of the world. Mrs. Whitney's initial idea of harboring worth while artists in her Eighth Street studio some twenty years ago proved so potent that she later organized the Whitney Studio Club. Owing to a far greater response than she had ever dreamed of, this group was disbanded in a remarkably short time to make way for the Whitney Studio Gallery. For three years those American artists deemed worthy of support were here provided with exhibition space. Now, in its final form, Mrs. Whitney's initial gesture has become a concerted movement, a concrete monument that will stand and expand in the years to come as the American artist continues to find himself. The original Eighth Street houses that were formerly used for the Whitney Studio Gallery have undergone a surprising transformation at the hands of a body of talented architects, designers and craftsmen, so that this new edifice now stands as one of the finest and most individual of American "depots" of the arts.

The facades of the three original brownstone mansions have been combined by skillful regrouping of the first floor members and a general refurnishing as to detail and color. The new museum stands cheerily in its new dress of tempered rose—a light earth red is perhaps as close as one can come to describing the actual hue—with a fine central doorway surmounted by a spread eagle in chromium. We thus have as inviting an approach to a display of the fine arts as could be desired. The general style of the museum is modern, with sufficient deference to American Colonial to give it tone. Two handsome glass and metal doors—the second of which is set with sculptured glass panels by Carl Walters, the celebrated ceramist—admit to a gracefully designed and decorated entrance hall, which contains a double staircase leading to the main gallery floor.

There are nine galleries in all, located on four different levels and beautifully lighted and treated to a varied and unusual color scheme. None of the galleries are particularly notable for size, except perhaps the hall for sculpture which is the remodeled studio once used by Daniel Chester French. Some of the gallery walls are done in opulent yellows, some in soft pinks, and in between are grays and whites, according to the need of each room. The hallways have been done with attractive figured papers, such as would hardly be found in the stereotyped art institution, but which fit into

(Continued on page 7)



PORTRAIT OF GEORGE WASHINGTON

*This fine work is included in the dispersal which will take place at the Plaza Art Galleries on the evening of December 4.*

By GILBERT STUART

## HIGH PRICES IN DE GROOT SALE

LEIPZIG — Despite current pessimism, the C. G. Boerner autumn dispersals with their total of more than 300,000 marks again stood out as the most important sales events in the print and drawing field. First of all, there was the famous Hofstede de Groot collection of Netherlandish drawings of the XVIIth century which aroused great interest. An event of the highest national importance, this occasion brought together a large crowd of Dutch collectors, dealers, museums' officials and other prominent people who crowded the salesroom and bid up prices surprisingly. The fine and choice drawings and water colors by Ter Borch, Buytewech, Cuyp, Doomer, Goyen, Ruysdael and others went higher than anyone anticipated and easily attained some thousand marks each. The famous and much discussed Rembrandt drawings brought very good prices, 10,500 and 8,500 marks being paid respectively for the wonderful "Widower" and the splendid landscape drawings. Thus sale, backed by the ardent interest of various Dutch collectors, produced results which were almost sensational.

The other catalog, comprising Engravings and Etchings by Old Masters, lacked the advantage of a great name

## Rembrandt Work Will Soon Reach All Subscribers

The publisher wishes to express his regret that unavoidable circumstances have delayed the distribution of "Rembrandt Paintings in America" by Dr. W. R. Valentiner. Subscribers may, however, rest assured that their copies will be delivered by December 1. At this time the publisher also wishes to express his thanks and appreciation to all those whose interest and cooperation have made this book possible.—S. W. Frankel.

and of a special collection and hence was much more difficult to dispose of. The international dealers who were present showed some hesitation in risking high sums. Really fine works by Rembrandt, Dürer and Schongauer were nevertheless keenly sought after. Fine Dürer prints still bring some

(Continued on page 15)

## LARGE DEGAS FOR DALE COLLECTION

Mr. and Mrs. Chester Dale have acquired from the Durand-Ruel Galleries a large painting by Edgar Degas known as "Quatre Danseuses." It measures five feet by six feet and is one of the most important paintings by this celebrated French master to have been brought to this country. Indeed, the artist himself regarded it as one of his finest productions and would never part with it, often making small pastels from it. In 1918, after the death of the artist, it was sold in the first dispersal of his work and remained until recently in a private European collection. It arrived in this country a short time ago and has never been publicly exhibited.

In this large picture, four ballet girls, illumined by footlights, are shown at the left adjusting their costumes, about to make their entry upon the stage of the Opéra. At the right is the stage scenery. Green and brown are the predominating colors.

This unique canvas by Degas will be added to the famous Dale collection of modern art. It will be recollected that Mrs. Dale organized at the Museum of French Art last spring the exhibition known as "Degas and his tradition."

## Exhibition of French Art to Open January 4

Official Announcement From the Royal Academy of Arts Gives Assurance of Important Loans For Great London Show.

LONDON—The conflicting reports which have long been circulated regarding the exhibition of French art at Burlington House have at last been stilled by a formal announcement from the Royal Academy of Arts giving official information concerning this important event. We now learn that five centuries of French art are to be illustrated in this important showing, which will be similar in scale to the preceding exhibitions of Flemish, Dutch, Italian and Persian art. Paintings, drawings, sculptures, tapestries and objets d'art, covering a period from the XIVth to the end of the XIXth century, will provide a magnificent survey of creative achievement in France.

An important feature which will distinguish this exhibition from its predecessors will be the strong contingent of XIXth century works, including outstanding examples by Corot, Manet, Monet, Renoir, Pissarro, Cezanne and Gauguin.

Only the finest examples of the work of each artist in the several periods of the nation's art development will be shown, and it is expected that about five hundred paintings and three hundred drawings will be brought over from France and the Continent. Some one hundred paintings and fifty drawings are promised from the collections in Great Britain.

The many works coming from France include not only famous works from the Louvre and from the precious collections of the provincial towns and of private owners, but also pictures, tapestries and objets d'art from the treasures of many of her ancient cathedrals and churches.

It is confidently expected that this comprehensive display of French achievement in all phases of art will arouse world-wide interest in view of the many points at which the nation's contributions in this field have touched and influenced the aesthetic development of other countries.

Important loans from American collectors, museums and dealers, numbering some forty works in all, will give the United States a distinguished representation in this great exhibition. The selection of these loans was placed in the hands of the Wildenstein Galleries by the London committee, which is headed by Louis Metman, one of the curators of the Louvre. George Wildenstein is a member of this committee.

We are indebted to *The New York Times* for the detailed listing of American contributions which we reprint below:

"The Metropolitan Museum of Art and well-known private collectors are lending paintings of different periods. Two paintings familiar to museum visitors will be absent from its walls while being shown in London. These

(Continued on page 6)



## Exhibition of French Art to Open January 4

(Continued from page 5)

are Manet's 'Boy With Sword' and Courbet's 'Woman With Parrot.' The Brooklyn Museum also is lending a portrait by Degas, and a painting by Clouet is being lent by the museum of Toledo, Ohio.

"A French primitive from the collection of Otto H. Kahn also will be shown in the collection, as will also the 'Danseuse,' by Renoir, from the collection of Joseph E. Widener. Jules S. Rache is lending a work by Fragonard, 'Le Billet Doux,' and two important landscapes by the same artist are being sent by the Wildenstein Galleries. These are 'Colin-Maillard' and 'La Main Chaude.'

"Among the examples of XIXth century French painting will be Seurat's 'Grand Jatte,' from the collection of Adolph Lewisohn; Manet's 'Bon Bock,' from the collection of Carroll S. Tyson of Philadelphia; a Tahiti painting by Gauguin from the collection of William Church Osborn; a painting of an interior by Degas from the collection of J. H. Whittemore of Providence, R. I.; 'Emigrants,' by Daumier, from the collection of Mrs. Grace R. Rogers; a work by Manet from the collection of Arthur Sachs, and Daumier's 'Les Saltimbanques,' from the same collection. A French primitive also is being lent by Mr. Sachs.

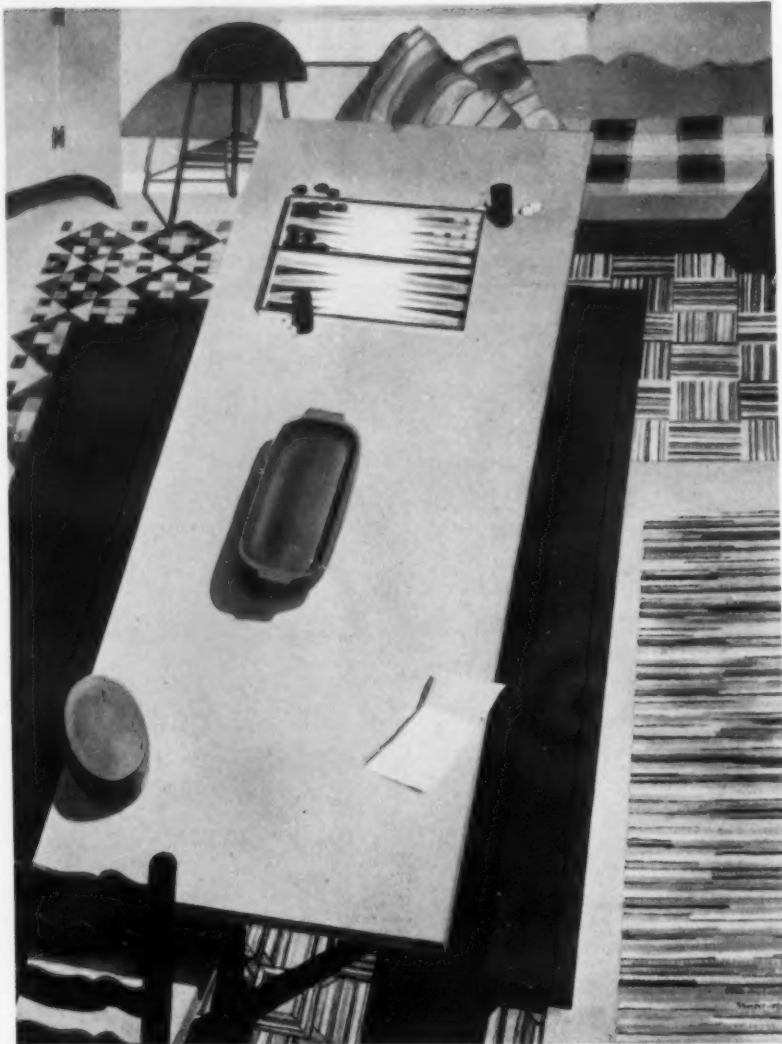
"A work by Boucher, 'Les Deux Confidentes,' is being sent by Mrs. William R. Timken. John L. Severance of Cleveland is contributing a portrait by Drouais, 'Mme. d'Aiguirande.' From the collection of Edward J. Berwind are going a portrait by David, 'Mme. Jeanne de Richmond and Her Son Eugene,' and a painting by Mme. Labille-Guillard of herself and her two favorite pupils, Mlle. Capet and Mlle. Rosemond. A portrait of Comte d'Angerville Charles Claude de Flabaut de Labillarderie, by J. B. Greuze, comes from the Albert Blum collection. Other important paintings are being lent anonymously.

"As a precaution, the paintings from this country are not all being sent on one vessel but are being divided into different shipments, heavily insured."

Although the exhibition will not include engravings, this gap will be filled by a complementary show at the British Museum of specimens from their own collections, following the precedents of former years.

The profits resulting from the exhibition will be divided equally between the Association Francaise d'Expansion et d'Echanges Artistiques and the Royal Academy, but each of these has decided to give one-half of its share, in the one case, to the Société des Amis du Louvre and in the other to the National Art Collections Fund. The showing, which will open on January 4, 1932, and will close early in March, will be under the joint patronage of their Majesties the King and Queen and the President of the French Republic.

As is customary, a series of lectures on French art by eminent authorities will be given in adjacent premises concurrently with the exhibition.



"AMERICANA"

By CHARLES SHEELER

Included in the artist's one-man exhibition, now on view at the Downtown Galleries.

## MOSCOW RECOVERS STOLEN PAINTINGS

Priceless art treasures have been restored to the world following the discovery of five noted paintings buried in tin cans in two places in Moscow. It is learned from *The New York Times*.

These pictures were stolen from the Moscow Museum of Fine Arts April 27, 1927, by thieves who broke a window and thus gained access to a ventilator which let them into the gallery proper. They had apparently selected their booty in advance, for they climbed a grill into a separate room where the Rembrandt hung alone.

The stolen paintings comprise a picture of Christ by Rembrandt, "St. John, the Evangelist," by Carlo Dolci, "The Scourging of Christ" by Pisano, "Ecce Homo" by Titian and "The Holy Family" by Correggio.

The tins containing the pictures were found sealed and the canvases were covered with a special composition to protect them from damage. The Titian, however, was injured slightly from damp, but it is to be restored by experts.

Several persons have been arrested, including a painter named Kokorev.

At the time the theft was committed four years ago it was said that the paintings had a pre-war value of about \$330,000, which has since increased manifold. The Rembrandt, once the property of Prince Orloff-Davidoff, had been purchased by the Soviet Art Ministry from a pawnshop in 1923.

## RARE SCULPTURE IN RECENT FIND

PRINCETON, N. J.—A XIVth-century figure of the Virgin, three-quarters life-size, almost perfect in preservation and in full color, was the principal find of a group of Princeton University archaeologists who had continued their excavations of 1930 this summer at Angers, France, reports *The New York Times*.

The expedition, which left this country late in June, was headed by George H. Forsyth, Jr., Assistant Professor in the Department of Art and Archaeology at Princeton University.

The former collegiate church of St. Martin at Angers, within which the excavations were conducted, is a complex of constructions ranging from the IIrd or IIIrd centuries to the XVth and including distinct churches, each superimposed upon the ruins of the preceding church. It was during the excavation of this site that the statue of the Virgin was unearthed in a small, unknown subterranean chamber.

The figure of the Madonna was found to have the head broken off, while the infant had been completely gouged out. The head was immediately replaced, but the infant was never found. Although the exact origin and history of the statue remain unsolved, one plausible theory has been advanced that the canons of the church were

aware of the impending desecration by the French revolutionists of 1789 and sought to save the Madonna from destruction by walling her into a secret treasure room. It has been definitely established that the revolutionary government terminated the ecclesiastical history of the Church of St. Martin in 1790, after which the structure served successively as a coal depot, a stable, a timber warehouse and a tobacco storehouse.

The statue is now permanently displayed in an old niche as one of the chief treasures of the ancient royal collegiate church. Competent authorities have ranked the Virgin among the

first six pieces of XIVth century sculpture, and the French Government has classified the statue as a "monument historique."

Although the unexpected discovery of this statue was a spectacular find, a more important discovery from an archaeological and scientific viewpoint was the revelation of the planning of the various Merovingian and Carolingian churches, one of which has an unusual arrangement which suggests an Eastern and possibly Byzantine connection in the VIIIth century, for there are north and south apses at the ends of the transepts which, with the main eastern apse, recall the typical Greek cross plan.



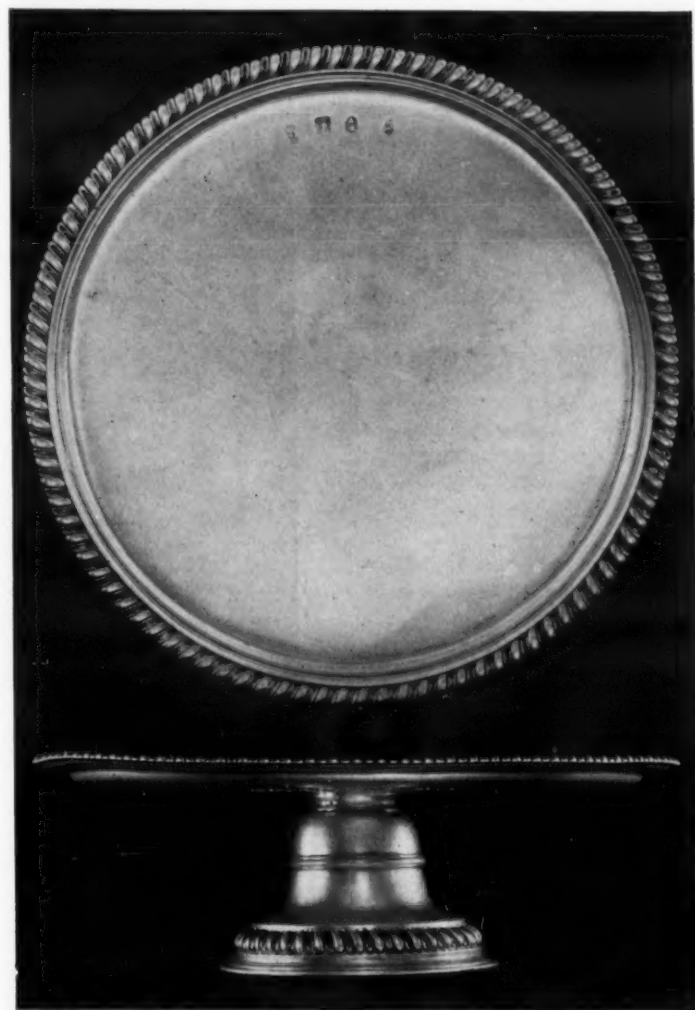
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## Joslyn Memorial Benefits Through Omaha Institute

OMAHA, Neb.—At a special meeting on November 12 members of the Art Institute of Omaha voted to dissolve this institution as a separate entity and give its collection of art objects and other equipment to the governing board of the new Joslyn Memorial Building, soon to open to the public. Mr. Roy Page, president of the Institute, stated that the fundamental reason for the move was the belief on the part of the trustees that the opening of the Joslyn Memorial marked the beginning of a new phase in the development of the work so long the reason for the existence of the Art Institute of Omaha. The trustees believed that the work could best be done by a single organization. They felt, however, that the members of the Institute could well be proud of the work they had accomplished and of the substantial contribution they had made towards the progress of art in Omaha. Having started in a small way, they were gratified to be able to turn over to the Joslyn Memorial Building to hold in trust for the benefit of the people of Omaha for all time a collection of paintings, sculpture, metal craft and textiles worth conservatively \$45,000.

The organization which has so generously given its collection to the Joslyn Memorial first came into existence in 1906 when a group of twenty-nine women formed the Society of Fine Arts "for the purpose of spreading art knowledge and a spirit of intelligent art criticism by providing public lectures on fine arts subjects." In 1925 the organization moved to Aquila Court, and the name was changed to the Art Institute of Omaha. The next year educational work was started with an art reference library, lantern slides and a photograph collection. And after that acquisitions were added of Oriental, French, English, Austrian, Danish, Swedish and Italian ceramics, metal crafts and textiles.

Lectures and practical work were offered to adults and children and a definite contact made with eighteen foreign groups which lent objects for exhibition augmented by national folk dances and music.

Miss Mary P. Thayer, director of the Art Institute of Omaha since 1926, and Miss Margaret B. Eastman, assistant since 1929, will be on the staff of the new organization.



PORTRAIT OF MR. REILLY

By JOHN NEAGLE

*This work, which was painted in Philadelphia in 1823, was recently purchased from the Ehrich Galleries by the Minneapolis Institute of Arts to augment their growing collection of American paintings.*

## Whitney Museum Now Open

(Continued from page 5)

the freely devised decorative treatment of the Whitney Museum. The furniture, which is set about informally is of great distinction, some of the lounges and settees being ultra-modern, some of period design. The lighting fixtures are novel and aid in keeping the whole effect of the museum in a cheerful key. The hanging, movable globes that light the upstairs library are particularly ingenious and effective.

In keeping with the highly artistic and up-to-date quarters that Mrs. Whitney has given her collection, is

the policy and program entrusted to her staff, which is headed by Julianna Force as director and Herman More as curator. Mrs. Force has been, for these many years Mrs. Whitney's right-hand worker, and is the ideal choice for head of the museum. She will not only direct its program and arrange its various exhibits but will continue to live on the premises, much as Mrs. Jack Gardner did in her Fenway Court museum. She will thus bring that living element to the galleries that is so signally wanting in the average art museum. Her offices have

been smartly decorated by Robert Locher.

For the opening exhibition the picture galleries have been hung with a selection of works from the general museum collection which already numbers some five hundred paintings in oil and water color, more than a hundred pieces of sculpture, and drawings and prints that add more than seven hundred items to the list.

As the intention of the Whitney Museum is to center its activities around the work of living American painters, it has left to the older and larger museums the task of recording American painting from the historical angle. A small section of the collection is devoted to the earlier men and there are canvases by Eakins, Ryder, Blake, La Farge, Theodore Robinson and Twachtman, as well as prints by Whistler and Audubon, and sculpture by Saint Gaudens. But the special emphasis is on the moderns; the insistence is upon those who are shaping the aesthetic destinies of America here and now.

Roaming through the galleries, one feels the impetus of the new art at every turn. While there are not many of the ultra-modern types of work on hand—Stuart Davis, Weber and Maituka are among the abstractionists shown—the general tone is toward the individualized and unconventional, as opposed to the academic. The sculpture gallery is the one doubtful note in the museum, perhaps due to the fact that the approach through the yellow galleries tends to increase the coldness of the setting. Sculpture is cold enough as a rule and is perhaps the trickiest part of a museum to dispose of successfully, since any miscellaneous group of pieces comprises a variety of forms and attitudes worked out in all manner of different scales. But the smaller pieces of sculpture tucked here and there in the hallways and available niches in the picture

rooms, add immeasurably to the effect of the museum as a whole.

The inaugural ceremonies brought together a distinguished body of art lovers, critics and those connected in one way or another with the working out of the museum. Mrs. Force presided at the luncheon which preceded the press opening and discoursed wittily on the various innovations that she, as director, would contribute to this distinctly different "depot," as she calls it—of American art. Royal Cortissoz gave a rounded peroration on the artistic activities of the Vanderbilt family in earlier days, paying homage to Mrs. Whitney in her own person as a patron of the arts and as an artist. Hugh Ferriss spoke on the architectural aspects of the new museum, and Forbes Watson and Christopher Morley added felicitous and pertinent remarks. The following day a large private reception was held which severely taxed the capacity of the building and brought forth more well deserved plaudits for Mrs. Whitney and all concerned in the making of this splendid addition to the artistic holdings of New York City. The Whitney Museum will live not only because of its fine collections but also because it was founded by an artist, was built by artists and is to be run by artists. Mr. More and his assistants all being represented in the collection.

The present hanging of the galleries will continue until the first of the new year, after which a second selection will be placed on view. The Whitney Museum will also invite outside groups to exhibit and the recently resuscitated New Society is to have its annual showing here some time during the coming winter.

Among its other activities, it is interesting to know that the Whitney Museum is issuing a splendid series of monographs on American painters, some seventeen now being available, with more to come.

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## EXHIBITIONS IN NEW YORK

### CHARLES SHEELER

#### Downtown Gallery

After an interval of many seasons—six, to be exact—Charles Sheeler rounds up enough canvases and drawings to make what is technically known as a one-man show. Even at that there are only six paintings on view, and one fewer drawings. But in Mr. Sheeler's case it is not a matter of quantity that counts. By dint of intensive application he continues to make that all-important element of quality even more apparent, and it is a pleasure to record the fact that his work continues to gain in strength and pictorial impressiveness with the years. He caps the fine "American Landscape" (from the Rockefeller collection) that he showed at the Museum of American Art last season with an even more impressive treatment of the "American scene," in which the hard and fast details of a train yard and factory works have been brought into an alignment of remarkable precision and fluent design. While Mr. Sheeler's painting invariably suggests the accurate accounting of the camera, so nearly does he come to recording natural exactitude of line and form, there is at the same time a super-sensuous quality in his still-life arrangements and landscapes that separates his efforts from those of the machine and that gives them their special vitality and charm. His large "Americana" is another triumph of Mr. Sheeler's slow but sustained investigations, and his handsome "Cactus," acquired by Walter C. Aronsberg of Los Angeles (one of the important West Coast collectors), is another high light of the exhibition.

### CONTEMPORARY FRENCH PAINTINGS

#### Bourgeois Galleries

A choice selection of modern French canvases from the Galerie Zborowski of Paris, as well as an unusual set of portrait drawings by Modigliani, are being featured at the Bourgeois Gal-



"ZAPATISTAS"

By OROZCO  
Loaned by Stephen C. Clark to the Annual Exhibition of the Junior League of New York, which is on view until November 30, under the auspices of the exhibition committee of that organization and presented by Delphic Studios

eries at the moment. Any collection of paintings from the Zborowski collection is automatically bound to have a few. Modigliani's prominently displayed, since the ill-fated Italian genius, first introduced to the Paris public by this well known dealer and patron of the arts, painted many members of the Zborowski family. Among the canvases now on view is the portrait by Modigliani of Leopold Zborowski, considered by Stephan Bourgeois as "one of his greatest portraits," and also a likeness of the Italian composer, Marlo, painted just a few days before the artist's death, "reflecting the tragic ambience of a man's mind who felt his own life oozing away, but kept just the same a firm grip on life in the vitality of his art." The portrait drawings are the very essence of Modigliani's strange and moving art, and are masterpieces of deft and searching line drawing. Four early landscapes by Utrillo—1911 and 1912—add immeasurably to the exhibition and I would cite particularly the richly painted "Eglise Gothique" as one of his major works. Mr. Zborowski brings once more to the notice of the New York public the work of Ebiche, a painter well known to Paris through the Zborowski Gallery. His work makes an even more decided impression on

second view, with its textural richness and individuality of vision. Friesz and Derain make up a group which it is to be hoped will often be duplicated by this appreciative Paris connoisseur.

### GEORGES D'ESPAGNAT ALBERT ANDRE

#### Durand-Ruel Galleries

Still-life and flower paintings by Georges D'Espagnat and Albert André are on view at the Durand-Ruel Galleries. These two well-known French painters, both born in 1870, have painted side by side down the years, differing ever so slightly in their general pictorial outlook and employing techniques that oftentimes appear quite interchangeable. Going from one man's work to the other's with an eye to salient characteristics, a definite underlying sense of differentiation takes root, and you find André generally playing a cooler palette than D'Espagnat and employing a rather more openly arrived at stroke and accent. Otherwise, glancing casually about the gallery, one might assume offhand that the entire exhibition was the work of one and the same painter at different

stages of his career. All the time honored properties of the still life painter come to pass with especial charm at the hands of these two French painters, and their fruits and flowers and incidental potteries and stuffs glow invitingly upon the canvas, proving again the undying beauty of nature's bounty.

### UNION LEAGUE CLUB

#### American Paintings and Miniatures

Like several other societies, the Union League has adopted a definite policy to foster American art. For the past week or more there have been on view at the club house, 48 Park Avenue, an excellent exhibition of conservative portraits and landscapes, organized through the cooperation of the Grand Central Galleries and a special exhibition of miniatures by members of the American Society of Miniature Painters. There are also two pieces of sculpture by Harriet W. Frishmuth. One of the outstanding canvases is Emil Carlsen's "Christ and the Fishermen." Among the portraits is "The Fencer" by the late Charles W. Hawthorne and interesting work by Karl Anderson, Emma Fordyce MacRae, Ernest Blumenscheln, Ivan Olinsky, Harry A. Vincent and Raymond Nelson. John F. Carlson has a typical landscape in "Silent Valleys." In "Autumn Leaves" Hovsep Pushman as usual revels in rich tonalities, and Frederick J. Waugh's "Breaking

Through the Clouds" is characteristic of this strong painter at his best. The miniaturists represented are Mary Coleman Allen, William J. Baer, Rosina Cox Boardman, Alma H. Bliss, Clara Louise Bell, Alice Beckington, Sarah E. Cowan, Helen Cruikshank Jarvis, Margaret Foote Hawley, Cornelia Hildebrandt, Laura C. Hills, Clara Howard, Lydia Longacre, Mary McMillan, Stella Lewis Marks, Katharine S. Myrick, Grace H. Murray, Elsie Dodge Pattee, Maria Judson-Strean, Adrianna Tuttle, Pamela Vinton Brown, Mabel R. Welch and William J. Whittemore.

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## FRENCH PAINTINGS

## Pierre Matisse Gallery

A dozen selected examples of School of Paris painting are being shown by Pierre Matisse in his new galleries in the Fuller Building, his first contribution to the New York art season as an independent dealer. These works are all choice specimens of the various talents involved, there being two examples by his distinguished father, Henri Matisse, who is being so signally honored at the moment by the Museum of Modern Art. Another of Derain's superbly painted Provencal landscapes is on view, as well as two figure pieces, while the sportive Lurcat gives evidence of his pictorial inventiveness in "Sea Side Ruins." Dufy is here with another of his engaging horse-racing scenes, this time a "Paddock in Normandy," rather more intricate than usual. The single Rousseau is a superb landscape view of the Paris fortifications, in his most authentic manner, a little masterpiece of luminous gray tonality. Braque's "Still Life," Picasso's "Nudes," and two typical Rouaults complete this initial exhibition at the Pierre Matisse Gallery.

## ANDRE BAUCHANT

## John Becker Gallery

Another so-called primitive painter, André Bauchant, makes his New York debut. John Becker, at his intimate Madison Avenue gallery, follows the fashion in sponsoring this neo-primitive art that one encounters increasingly in the galleries. Rousseau, fortunately, we have ever with us, and Bombois, of the same ilk, is being taken up in various quarters of the town. We have our own John Kane of Pittsburgh, who is being bought by our best collectors, and so Monsieur Bauchant comes to us at a time when this type of painting is very much in vogue. Born a farmer and later drawn into the French foreign service, Bauchant's talent for drawing began to assert itself to such a degree that in 1925 the great Diaghilev, no less, commissioned him to do the decors for one of his Russian ballets. He has exhibited in various European capitals, and enjoys a considerable reputation as a provincial painter of authenticity and charm. His passion for mythology has led him to produce some quaint compositions that are as humorous as they are provocative; but his real value as a painter rests upon a series of very handsome flower paintings, rendered with taste and imagination.

## DERRYDALE SPORTING PRINTS

## Ackerman Galleries

Four years ago, an American sportsman started the Derrydale Press. Its purpose was "to publish prints and books on fine rag papers which would endure through the centuries and thus preserve attractive records of present-day sport in this country."

Throughout the month, the Ackerman Galleries are showing a number of charming sets of four hand-colored prints each, which have now been completed on the subjects of foxhunting, polo, horse-racing, shooting, steeple-chasing, horse shows, game birds and cock-fighting. They might be called the Currier and Ives productions of the present day—with many differences of course, and especially that the Derrydale prints are done in very limited editions and will therefore rapidly become more and more valuable.

The artists who have been employed in this enterprise are Edward King, Paul Brown, Edwin Megargee, Ralph L. Boyer, William J. Schaldach and Marguerite Kirmse.

It is a matter of note that among these prints are the first acquaintances of sporting subjects published in America, the Saratoga racing set by Edward King.

"Aside from finding artists who were not only capable of drawing sporting scenes correctly, but who could etch aquatint plates, the next difficulty," it is learned, "was the development of people who could properly color the prints—for each print is carefully tinted by hand in water color."

## "OLD MASTERS"

## Keppel Galleries

"Engravings and Etchings by Old Masters" is the heading for the November exhibition at Keppel's, and we find such XVth and XVIth century print makers as Dürer, Schongauer, von Meckenem, Lucas Cranach, Mantegna, Altdorfer, Lucas van Leyden and Jean Duvet well represented. Calot, Claude and Rembrandt carry the story into the next century and round out an interesting group of "old masters" whom David Keppel, in his foreword to the catalog, describes as "safeguarding the collector" by their sheer authenticity, made possible by comparison with other originals in various collections. Mr. Keppel writes: "It would be hard to mention another type of collecting in which the collector is similarly safeguarded." As is natural in any group of this sort, the Dürers and Rembrandts make the most effective showing, although each and every print on view is worthy of careful consideration. However, those two great old masters were such excellent showmen that they are bound to run away with the gallery honors automatically.

## JOHN E. COSTIGAN

## Babcock Galleries

More and more does John E. Costigan reap the rewards of his earnest search for pictorial truth and beauty. He still trusts, Millet-like, to the simple joys of his farm-side, recurring again and again to the favorite themes of mother and child, flocks and woods, that comprise his immediate entourage. And yet despite the similarity of subject matter, he rings change upon change, gaining in strength of attack and simplicity of effect. The set of recent water colors that the Babcock Galleries are showing are in Mr. Costigan's best vein, filled with a lyric charm that comes from a heart well filled, a contented mind and a hand ready in response. Mr. Costigan is getting craftier all the time with his intensive use of the silhouette, a method that is especially suited to water coloring, and that achieves dramatic effects without undue laboring. He adds a tip-tilted woodshed to his set of properties this year, its groggy ridgepole working admirably into the Costigan ensemble. "Old John" and "Betty" are

both admirable characterizations and technically on a high plane of excellence.

## LEVON WEST

## Kennedy Galleries

Set in the midst of a comprehensive selection of Levon West's well known and popular prints that range about over hill and dale and a good part of the seven seas, Kennedy and Company introduce a set of new plates done recently in Venice that argue for this young American etcher a more notable success than most of his admirers had perhaps forecast for him. He has stepped outside the well worn highway of the anecdotal print into the more restricted yet rewarding territory of the plate scored first and foremost for its own sweet sake. These new Venetian prints show Mr. West in a new light, as a print-maker caring more for the elements of composition, tone, mood and atmosphere than for the quick and easy making of the pictorial souvenir.

Looking at the four long plates of ancient Gothic palaces mirrored in the ageless waters of the Adriatic, you know at once that, instead of making a however happy record of some particular architectural monument, Mr. West is giving you the essential Venice that stirred Turner and Guardi and all the rest of the company of enamored painters. Back of the particular, Mr. West has sensed the underlying spirit of the place and he catches now something of Whistler's nocturnalizing, now something of Cameron's deep gravity, and again something of McBey with his spirited technique and tempo. Beside these new prints Mr. West's long and crowded record of forest and plain and waterway seem somewhat remote and undemanding, like topical wayside ditties beside the sonarities and crescendos of his new chanting. To have made such a radical departure is a courageous thing to have done, more so than perhaps the artist realizes. But I feel sure that the majority of his admirers will see the increased importance of his new work and follow along with him.



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## THE WHITNEY MUSEUM

The newly inaugurated Whitney Museum of American Art comes at a signally auspicious moment for the cause of fine arts in this country. This final conjugation of Gertrude Vanderbilt Whitney's early creed of encouraging living American artists, uttered however tentatively more than a score of years ago serves to crystallize an increasingly responsive attitude toward our contemporary artists on the part of the general public. In earlier days the Whitney idea stood out as a bulwark and bolster of budding talent, offering a timely patronage and shelter that was the reflection of a warm and contagious enthusiasm for the arts. The Whitney idea, now grown into a permanent and distinguished "depot" of contemporary achievement, emerges from its earlier and more tentative stages and steps forth an institution that will serve as memorial and beacon light to American art. It will also serve to focus attention on the American artist at a time when the influx of foreign art continues to mount apace. It will announce in no uncertain terms to uninstructed visitors to our shores that there is in very truth an American art worthy of consideration, and it invites one and all to come and partake of the good things that we have stored up for our aesthetic heritage.

It also adds another link to the rapidly growing list of outstanding art centers in New York City, and will supplement the holdings at the Metropolitan Museum of Art with a more generously ordered and diversified list of works than is possible at such a many sided and historically conditioned repository. The singleness of idea and freshness of outlook will give the Whitney Museum a bloom and vigor that is rare among museums. It will be conducted by a group of artists whose intimate contacts with the contemporary scene will bridge the gap between the museum and the public.



PORTRAIT OF FIRA BARCHAK

Included in the opening exhibition of the Whitney Museum of American Art.

By EUGENE SPEICHER

Art at the Whitney Museum will always be kept in the present tense. The lurking dust of the ages will not be allowed to settle on the Whitney collection. It starts out as a gallery devoted to living art and as such it is destined to continue.

## OBITUARIES

## DR. MAX HEINEMANN

Max Heinemann, senior member of the E. A. Fleischmann Galleries of Munich, with whom he had been associated for the past twenty-five years, died on October 27 at the age of seventy-one. His special interests were largely devoted to works by old masters and to good examples by living Munich artists. From time to time he also took a leading part in arranging large exhibitions. Chief among these was the comprehensive Lier showing of 1926, for which he secured works from private collections which were hitherto unknown to the general public. Together with his son, the young art his-

IMPORTANT WORKS  
FEATURED IN BIG  
LONDON DISPERSAL

LONDON.—Unusually important paintings by Constable, Gainsborough, Lawrence, Romney, Hoppner, Guardi and others will be sold by the firm of Knight, Frank and Rutley at a sale of several sessions beginning Monday, December 7. Fine old English and French furniture, as well as many objets d'art, will also come up at this time. The remarkably rare offerings at this dispersal come from the collections of the late S. B. Joel, and from the aggregations belonging to Lord Reading and Maiden Erlegh. Further details regarding this outstanding sale will later be published in THE ART NEWS.

torian, Dr. Rudolph Heinemann, he was also active in arranging the remarkable exhibition of Portraits by Old

Masters of the German School, held in Munich last summer.

## LESSER URY

The great German impressionistic painter, Lesser Ury, has just died shortly before reaching his seventieth birthday, on the occasion of which comprehensive exhibitions were planned in his honor. As it happens, the shows at the National Gallery and the "Secession" in process of formation will be memorial, revealing to many the enduring quality of Ury's art. It was the tragedy of this artist's life that he had not found the wide recognition that he deserved. His way was the solitary track of the true genius.—F. T.-D.

## RAPHAEL A. WEED

Raphael A. Weed, well known as a patron of the arts, as well as an artist himself, died suddenly in the City Club of which he was a member, early on the morning of November 16, it is learned from *The New York Times*. Although born in New York, most of his life had been passed in Newburgh and Milton. He contracted a cold last summer and later had a relapse from which he never recovered.

Mr. Weed had been a pupil of Douglas Volk, N. A., and Kenyon Cox, and among many clubs and societies to which he belonged, he was a member of the National Arts Club.

## EDWARD SIMMONS

The well known painter of mural decorations, Edward Simmons, died in Baltimore on November 17 at the age of 79 after an illness of only four days. Mr. Simmons was born in Concord, Mass., in 1852, where he lived in "The Old Manse," made famous by Hawthorne, and which belonged to the painter's grandmother. In his autobiography, *From Seven to Seventy*, his memories of the old place are charming.

After graduating from Harvard in 1874, he went abroad and studied painting under Bouguereau, who discouraged him in his career as artist. He returned to the United States at the time of the World's Fair in Chicago, when he joined the group of mural decorators assembled under Frank Millet.

His work may be seen in the Congressional Library at Washington, in the South Dakota State Capitol, in the Appellate Court of New York City, the Criminal Court of New York City and Waldorf-Astoria Hotel, and in the private home of Frederick Vanderbilt in Hyde Park, N. Y. and of John D. Rockefeller at Tarrytown, N. Y. His decorations for the old Waldorf-Astoria were gratifyingly, many of them, transferred to the new building recently opened.

Mr. Simmons was the winner of various awards. Among them he received honorable mention at the Paris Salon in 1882, the bronze medal at the Paris Exposition of 1889, and the gold medal at the Pan-American Exposition in Buffalo in 1901. He was a member of the National Institute of Arts and Letters and of Ten American Painters.

He is survived by three sons: George B., at whose home he died, William, a child by his first wife, and Peter, by his second wife, whom he married in 1903.

ROSENBACH OWNER  
OF BIXBY LIBRARY

Contrary to the belief that the important William Keeney Bixby collection of autograph letters and historical manuscripts would be dispersed in the auction room or given to some institution, it has been learned, according to *The New York Times*, that Mr. Bixby, before his death on October 29, privately sold the entire lot to Dr. A. S. W. Rosenbach.

Mr. Bixby assembled two important autograph and book collections after his retirement from business at the age of forty-seven. The first, consisting of English literary manuscripts and American autographs, he sold in 1918 to the late Henry E. Huntington, in whose library in San Marino, Cal., it now is.

Two years after that sale Mr. Bixby decided to form another collection. He always wanted books around him, but autographs were his real hobby.

In May, 1929, when he was already past seventy, Mr. Bixby invited Dr. Rosenbach to St. Louis to examine the collection. Impressed by its importance, Dr. Rosenbach arranged to purchase the great rarities, but the sale did not become known until after Mr. Bixby's recent death.

In the collection, which includes first editions of English and American authors and about 1,000 autograph letters and documents, the Americana is of unusual importance. Outstanding is a long series of George Washington letters, including the correspondence of the American commander-in-chief with Benedict Arnold in September, 1780, just before the treason.

There is also a long series of autograph letters of Benjamin Franklin, including one to Dr. Ingenhousz, written from Passy, France, on January 16, 1784. In this letter, devoted entirely to balloons and aircraft, Franklin forecast that when the invention was further developed it would be of the greatest use, not only for commercial transportation, but in warfare, maintaining that within a century these craft would create the utmost havoc, making war much more terrible.

Among other autographs is one of Raphael—an order for pay for pictures in the Vatican signed by the treasurer of Pope Leo X. A letter in the collection by Mary, Queen of Scots, was written only a month before her death.



## EXHIBITIONS IN NEW YORK

(Continued from page 10)

### HAROLD WESTON

#### Montross Gallery

Once more Harold Weston comes down from his Catskill retreat, bringing another group of freshly visioned, daringly designed and spontaneously painted canvases to the Montross Gallery for our pleasure and consideration. One of the most sturdy and serious of our younger American painters, he continues to justify the faith of his many admirers by carrying his art to higher levels of achievement with each new showing. He finds good pictorial material in almost everything that comes under his eye and has no end of tonal schemes at his disposal to fit each individual case. He injects what is called in Hollywood "unusual camera angles" into his compositions and compresses his reclining figures into arresting, yet naturalistic poses.

Forty-five canvases plus a group of water colors comprise the exhibition, and throughout the entire display a fine healthy vigor and glow is noticeable. I should, however, like to see Mr. Weston give up for the time being the practice of painting so many small, casual canvases and get down to the production of a few absolutely eye-splitting pieces in which his pictorial energies and resources could pile up into something monumental. I should also like to see some whacking commissions come along for a large decoration or two, something that would try him out to the nth degree. But in the meanwhile, Mr. Weston goes ahead in his own way, getting more and more control in his style and medium. And so far so good. But it is not a bad idea to be looking just a little bit ahead, to what one's sense of perspective. That, I take it, is the benefit of showing one's work in a public gallery.

### MODERN PAINTINGS

#### New Art Circle

J. P. Neumann, being a man of his convictions, is not afraid to show at his New Art Circle those pictures he personally believes in, even if it be a second showing in the same season—surely an excellent practice if the pictures in question warrant such wholehearted support. And so the group of modern canvases that make up the present attraction at the New Art Circle may be taken for granted as well worth looking at, for a first, second or even third time. Three Beckmanns (Mr. Neumann's favorite), two works by Bombois (the modern French primitive) and canvases by Klee, Hiler (an interesting American primitive who lives abroad and runs a cabaret in Montmartre between times), Delauney, Rouault, Mondrian, Lurcat and F. Herrmann are the selected favorites to be enjoyed.

### LUCILLE BERNARD MODERN PAINTERS

#### Gallery 144 West 13th Street

Manfred Schwartz, in his new gallery of modern art at 144 West Thirtieth Street, is featuring the work of Lucille Bernard, a young French woman of great promise. She paints



LOUIS XVI AUBUSSON TAPESTRY, "FETE GALANTE"

A charming weave after J. B. Oudry included in the sale of the Feuchtwanger-Knox collections, at the American-Anderson Galleries on November 27 and 28.

with a full brush and a rich palette, achieving results that are remarkably stylized and authoritative for so young an artist. One would know a Lucille Bernard landscape or still life composition anywhere, so powerful and individually does she make her pictorial points. She has much of the grand manner and understates just enough to cloak her subject matter with an inviting veil of mystery and illusion. Mr. Schwartz is showing interesting work by French and American painters, among whom are John Kane (the Pittsburgh house-painter), Foshko, Clivette, Avery, Vasiliou, Croft, Friesz, Vlaininck, Castel, Souverbie and Ben Benn.

### New York and Swedish Women Hold Exhibition

Open to the public on November 24 and continuing through December, the Brooklyn Museum will present two exhibitions by women artists. One of these will be a collection of the work of contemporary Swedish women. The other has been organized by the New York Society of Women Artists.

The Swedish women painters, who founded their society at the beginning of the century, are well known throughout Europe. In 1913 they were invited to exhibit in Vienna and have since frequently been featured outside their native land. Before coming to Brooklyn the current exhibition was shown in the Pennsylvania Museum.

In general, the Swedish work is distinctly academic. Among the painters represented are Thyra Appleberg, Elizabeth Barnekow, Lisa Bianchini, Elsa Strom-Ciacelli, Frida Edstrom, Hedvig Strandberg and Astrid Whalstedt.

On the other hand, the New York Society of Women Artists is frankly modern. It was founded six years ago to fill a need for an organization among the more progressive of the younger women painters in the vicinity of New York and the public presentation of their work. In this group are paintings in several mediums and sculpture in wood, bronze and marble, every member of the society being represented, with two guest exhibitors, Georgina Klitgaard and Fega Blumberg. There will also be a memorial group of drawings by Marjorie Organ, who was Mrs. Robert Henri.

### RECENT BOOKS ON ART

#### JAN SIBERECHTS Peintre de la Paysanne Flamande

By T. H. FOKKER

Publisher: G. Van Oest  
Price: 150 francs

Within the last twenty years, the landscapes of Jan Siberechts have from time to time been appearing in auction rooms and in dealers' galleries, and a number of articles have been written regarding him, lifting him out of the total obscurity into which he had fallen after his death nearly two hundred and thirty years ago. His most enthusiastic protagonist was the late Dr. T. H. Térey, director of the Museum of Fine Arts in Budapest, who before his death had completed an exhaustive *catalogue raisonné* of the traceable work of this "last of the Flemish landscape paint-

ers of the XVIIth century." This and all other material in her possession, Dr. Térey's widow placed in the hands of Dr. T. H. Fokker, who therefrom has compiled the text of this new Van Oest volume, which includes the *catalogue raisonné* and forty-eight illustrations.

Few are the known facts regarding Siberechts, the contemporary of Paul Potter and Ruysdael, and unquestionably their peer. He was born in 1627, the son of a sculptor, and died in 1703, but where he was buried is not recorded. Dr. Fokker assumes that he lived in Rome from 1645 to 1648. He became a master in the Guild of St. Luke in 1648. The next year he was married, and in 1652 and 1653, his daughters were christened. He went to England sometime between 1672 and 1674 at the invitation of the Duke of Buckingham, and thenceforth in that country was kept busy with commissions.

Regarding the identifiable work of this artist who was always solving new problems, who was not an imitator or imitated, who left no influence on either Flemish or on English art, we find that many of his early canvases have been attributed to Berchem and Dujardin (whose popularity continued far into the XIXth century), Siberechts' signature being erased for commercial reason. In England no more than thirty of his pictures have come to light, although there are many others hidden away, it is supposed, in the ancestral homes of the descendants of his patrons. Of the vast number of sketches that he made, for he always worked from the model, not a single drawing is known and only one water color, which is signed "J. S." and is to be found in Amsterdam. Furthermore, some of his work is mutilated.

Dr. Fokker calls Jan Siberechts "the painter of the Flemish peasant woman." This is because he is unique in his appreciation of the farmer's placid wife or daughter. He has also been named "the painter of fords," inasmuch as in his earlier pictures he almost invariably shows a running stream as the center of activity, with milk maids driving their cows across, women sitting on the bank or some other human interest. Later in England, one of his celebrated canvases portrayed some nobleman's coach and six dashing across a deep creek.

In his early pictures, Siberechts was doubtless influenced by the Italian pastoral and by the School of Utrecht. His best period was from 1661 to 1672 in Antwerp before he suddenly changed his domicile. At this time, says the author, "his principal care and his greatest joy was the slow gait of men and of animals, the movement of wheels and the rippling of the water."

"At this time, he invented another genre, which is his alone. He gives, on the one hand, an equal importance to the husbandman and his cattle, and on the other to the well filled streams and the heavy trees of his country. He sets himself to find an equilibrium between a human being and an animal, between a tree and a rustic woman. He establishes a quasi-spiritual harmony between all the manifestations of nature, whether human, animal or of the earth."

"And finally, he turns from this almost mystical pre-occupation and sets himself the task of equalizing masses—of grouping harmoniously the silhouettes of trees and hills, of women of the farm and of animals. The whole he envelops in an even atmosphere; with all his colors he blends a pronounced nuance."

In England, where it was essential to please his patrons, he was less free to develop his own bent and soon turned his attention to the solving of every technical problem, his work thereby losing its pantheistic and human appeal. Gradually he accommodated himself to the English taste of the time, "which demanded little anecdotes, virtuous and good looking people and blooded animals."

In England, Siberechts also painted a number of topographical pictures of a castle and its surrounding grounds, that of Wollaston Hall ordered in 1695 by Lord Middleton being nine meters square. It is supposed various of these rigid map-like canvases were made of which as yet nothing is known.

Dr. Fokker merely mentions such eccentric performances, as well as certain bourgeois Dutch interiors and a religious picture or two, which he the painter executed before coming to England, adjudging them outside the characteristic and importance performances of this artist.

What the author does is to leave no stone unturned in treating Siberechts' most significant works, placing them chronologically, describing them, analyzing them and comparing them one with another when analogous and pointing out the influences that went into their making. The author adduces the character of his subject from the work left behind. And among other topics he goes into the artist's color, the number of signed replicas and the repeated use in different combinations of this or that motive.

"Jan Siberechts was an excellent artist," he sums up, "knowing his craft thoroughly. His art did not appeal in the least to the imagination of the crowd, nor overwhelm with its superiority. He was a man who developed his ideas and gave a serious account of them."

E. W. P.



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## BERLIN LETTER

by Flora Turkel-Deri

The Director General of the Berlin museums is planning some novel exhibitions in the public galleries. A small array of select works of all periods will be combined in a homogeneous ensemble of objects, having the same subject matter. The underlying idea is to intensify the public's understanding of great art of all epochs by focussing attention on a limited number of especially valuable achievements. It is certainly true that many a layman feels confused and weary when entering our big museums and in the majority of cases he can not really enjoy and comprehend what is offered him. The newly inaugurated system of singling out works of importance and high rank is in line with the general movement of bringing art closer to the understanding of the masses. The first exhibition is entitled "Carved and Painted Masterpieces of Portraiture from the Egyptians to the Rococo" and will be opened at the end of this month.

Though the chair is a comparatively humble accessory in sumptuous interiors, it affords a splendid revelation of cultural and social conditions during all periods of furniture development. An exhibition at Friedmann & Weber's is devoted to showing this evolution from the Egyptians down to the present day. It is indeed interesting to see how vividly a chair is able to tell the story of its epoch. In addition to showing quite a number of original specimens contributed by leading Berlin dealers, and selected under the expert supervision of Professor Hermann Schmitz, the exhibition includes photographs and designs of characteristic pieces which round out this interesting survey.

Intimately connected with the history of the chair is the development of all related types of furniture designed for physical comfort and ease such as lounges, sofas, settees, couches, etc. These are also featured in the exhibition.

In the third millennium B. C. the Egyptians inaugurated the use of wooden and metal seats and from this early period an unbroken line of fine old pieces epitomizes the development of the more important types of furniture, for in times gone by every object was worthy of its maker's best ability. In our days, a revolt was necessary against the poor imitations of former styles, which became mere superficial machine-made products without grace or beauty. Fortunately we have again reached an intellectual and artistic development enabling us to conceive applied art on new and original lines, to find forms that combine functional design, genuineness of material and aesthetic appearance. Germany produces a great variety of excellent work in this field and it is to be regretted that the modern objects in this exhibition do not quite meet with the rigorous demands of up-to-date craftsmanship.

An exhibition of the International Society of Artists at the Porza introduces the English painter, Aleister Crowley, to Berlin. He enjoys the reputation of an extraordinary personality and plenty of romantic stories are told of his adventurous life and extravagant inclinations. Although Crowley followed many callings not akin to art, this exhibition presents some seventy paintings and the catalog further mentions him as the author of a considerable number of literary publications. Crowley is obviously a dilettante in the painter's craft and his pictures are interesting solely through their revelations of a complex soul haunted by a multitude of fantastic visions. These works are the casual sediment of a richly artistic nature, seeking an outlet through many channels for the impetuosity of personal enjoyments and torments which have not as yet been put into artistic harness. Plangent color and fertility of imagination do not suffice to bring a conception into absolute and convincing form. It is, however, interesting to observe that Crowley's manner is distinctly modernistic, though he is reported to be totally unacquainted with the works of contemporary schools of painting.



"FORTIFICATIONS AROUND PARIS"

By HENRI ROUSSEAU

This canvas, painted in 1896, is included in the present exhibition of paintings at the Pierre Matisse Galleries.

LOUVRE RECOVERS  
COLOR SECRETS

PARIS.—A claim has just been made before the Academy of Sciences of Paris that the secret of the colors used by the old masters has been rediscovered, after having been lost for two centuries, runs a cable to *The New York Times*.

The discovery is said to have been the work of Jacques Maroger, technical counsel of the Louvre Museum, who has spent twenty-five years studying the composition of paints.

An account of his studies and the results was read to the academy by Maurice Docagne, a member. According to M. Docagne, M. Maroger has rediscovered the old process of grinding and mixing paint as it was originated by van Eyck and used by a long succession of great painters, to whom the secret was handed down orally from studio to studio.

Of that line Fragonard was the last to use the old method, and with him the formula was lost. Chemists and painters have since searched in vain to find it. M. Maroger now is said to have found how to grind paint ingredients and mix them with linseed oil to give the same transparency and luminosity which characterizes the work of the great masters.

One feature of M. Maroger's discovery is that his paint is unusable commercially, as it must be made fresh by the artist and cannot be kept in tubes. He says artists will be taught how to make paints as well as how to apply them in the future.

For the last twenty years of his life the late William Sartain, portrait and landscape painter, always ground his own primary colors in an old-fashioned coffee grinder, mixing the powder with linseed oil. When he died here in October, 1924, he was at work on a monograph dealing with the subject.

HAGGIN GALLERIES  
OPEN IN STOCKTON

STOCKTON, Calif.—The Haggin Memorial Galleries of Stockton, Calif., have been open to the public since August and officially start their first season with a permanent exhibition of paintings, both French and American, of the latter half of the XIXth century and a current contemporary show of oils, water colors, and prints, secured through the courtesy of the Reinhardt Galleries in New York and the Voss Galleries in Boston.

The Haggin Memorial Galleries are the result of a desire on the part of Robert Tittle McKee, a native of Stockton, and of Mrs. McKee, to provide an art environment for the youth of San Joaquin country. To that end the major portion of the art collection of the late Louis Terah Haggin has been presented to the community and a handsome building erected in Victory Park.

The Haggin canvases, which are housed in a separate wing, represent about a half a century of painting, few dating before 1850 or later than 1900, among the important artists represented there being Rosa Bonheur, Jean Leon Gerome, Jehan Georges Vibert, Felix Ziem, Leon Augustine Lhermitte, Benjamin Constant and William Bouguereau; with an interesting American group including George Inness, Childe Hassam, Ridgway Knight, Ralph Blakelock, Bruce Crane and Homer Martin.

Under the same roof is housed the San Joaquin Pioneer Museum, where is shown a large and valuable collection of relics of California's pioneer days, and a rapidly increasing collection of objects of art.

The director of the Haggin Memorial Galleries is Harry Noyes Pratt, art critic and writer and formerly director of the Claremont Galleries.

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## HIGH PRICES IN DE GROOT SALE

(Continued from page 5)

thousand marks; a magnificent proof of "The Riders of the Four Horses" went up to 2300 marks, while an exceptionally good Rembrandt, "Christ on the Mount of Olives," a splendid impression with much burr, fetched nearly 3000 marks. Another print of equal quality, "The Incredulity of Thomas" by Rembrandt, brought 3200 marks. Really fine copies of Schongauer's Passion Scenes went up to 4100 marks, the beautiful "St. Michael" to 4600 marks. On the whole, the art market is at the moment rather dull, and there is a very good opportunity for the private collector to secure fine things at distinctly low prices.

Finally there came the Carl Sachs collection of XIXth century prints. Its features were the two long series of works by Munch and Toulouse-Lautrec, both of which went considerably beyond the taxations. The Toulouse-Lautrec sheets, especially, were very fine and in remarkable condition. The most important of these brought 1100, 1350, 1000 and 1050 marks. The very rarest and best states of Forain's lithographs also fetched 1000 marks, although, on the whole, works by this artist were in small demand. This was also true of the large group of Daumiers. The Zorn and Whistler prints in the collection were not quite as fine as the above mentioned groups, and consequently there were no prices of outstanding interest.

The sales of these three days again clearly demonstrated that prints and drawings of the very finest and highest quality—and only these—will still bring good prices in spite of general economic conditions.

Below we list the highest prices of drawings and most important prints:

HOFSTEDE DE GROOT DRAWINGS	
No.	Marks
26—G. ter Borch, View of Zwolle...	2100
38—Buytewech, The Bird-catchers...	3000
45—Albert Cuyp, View of Coningsloo...	6000
61—L. Doomer, View of Amsterdam...	4600
66—L. Doomer, View of Alterberg...	2050
81—L. Doomer, View of a Farm-house...	2600
159—P. Potter, Stags...	2700
160—Rembrandt, Self-portrait...	7000
168—Rembrandt, The King of the Players...	6600
169—Rembrandt, The Widower...	10500
170—Rembrandt, The Smoker...	7000
178—Rembrandt, Sheet with studies...	2550
181—Rembrandt, View of the Maria-church at Utrecht...	8200
182—Rembrandt, View of the Klo-veniers-doelen at Amsterdam...	8400
184—Rembrandt, View of a Village-road...	4600
209—J. V. Ruysdael, Waters in a wood...	1550
223—Jacob Savery the Elder, View of an Old Town...	1850
224—Roelant Savery, View of Prague...	1600
OLD MASTER ENGRAVINGS	
105—A. Dürer, Saint Jerome, B. 60...	3000
120—A. Dürer, The Riders on the Four Horses, woodcut, proof B. 64...	230
140—A. Dürer, The Flight into Egypt, woodcut, proof B. 89...	620
144—A. Dürer, Christ Taking Leave of the Virgin, woodcut, proof B. 92...	840
168—A. Hirschvogel, Landscape B. 73...	2200
218—Rembrandt, Abraham's Sacrifice H. 283...	1650
223—Rembrandt, Christ on the Mount of Olives H. 293...	2800
225—Rembrandt, The Incredulity of Thomas H. 237...	3200
261—M. Schongauer, The Flagella-	

## FOREIGN AUCTION CALENDAR

BERLIN	
Paul Graupe	
December 11-12—The E. von Ihne collection of furniture, paintings and objects of art.	
Graupe-Ball	
November 27-28—The collection of Prince "Franz L." of Prussia.	
R. Lepke	
November 24—The L. Löwenthal collection of paintings and furniture.	
December 8—XIXth century paintings from the collection of M. von Bleichert.	
December 9—Objects of decorative art from the M. von Bleichert collection.	
Int. Kunst-Auktionen	
November 21—Furniture and art objects.	
December 2—The "F" estate.	
COLOGNE	
Math. Lempertz	
November 26-28—The Malméde and Geisendorfer collections.	
FRANKFORT	
Hugo Helbing	
December 1—The v. Passavant-Gontard collection of old and modern paintings, drawings, furniture, objets d'art and tapestries.	
December 2, 3—Art from The Johannes Noll estate and the collection of Dr. Willi Wilbrand of Darmstadt, including furniture, rugs, tapestries, paintings, early Chinese potteries and bronzes, sculpture and falence.	
Adolph Hess	
December 14—Antique Greek coins.	
MUNICH	
Hugo Helbing	
November 24—Furniture and paintings from the collection of Dr. R. Ergas.	
December—Art from the estate of Professor Schloesser.	
Otto Helbing	
December 10—The collection of Professor Buchenau.	
HAMBURG	
Christiansen & Co.	
November 28—Incunabula.	
Gal. Commeter	
December 7-9—The Rump and Stahl collections.	
ZURICH	
F. Stori	
November 25—Furniture, paintings, antiquities, Far Eastern art.	
PARIS	
Hotel Drouot	
Galerie Georges Petit	
December 4—Old and modern pictures, objects of art and furniture from the estate of the Duke de Vendôme.	
LUCERNE	
Adolph Hess	
December 1—Antique coins from the collection of Commendatore Otto.	

tion B. 12	2900
263—M. Schongauer, Christ Shown the People B. 15	4100
269—M. Schongauer, St. Michael B. 58	4600
THE CARL SACHS COLLECTION OF MODERN PRINTS	
91—Forain, Au théâtre, Litho, G. 8.	1000
95—Forain, Le Client est parti, Litho, G. 43	920
210—Meryon, La Morgue, D. 36 IV	920
237—Munch, Self portrait, Litho, Sch. 31	510
356—H. de Toulouse-Lautrec, Miss May Belfort, D. 119, first state	1100
361—Toulouse, Sortie de Théâtre, D. 169	1050
369—Toulouse, La Danse au Moulin-Rouge, in colors, D. 208	1000
370—Toulouse, Partie de Campagne, in colors, D. 219	1350

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## SCHULTE DEBUT AT FERARGIL'S

A new artist will make her debut in the art world at the Ferargil Galleries on November 23rd. She is Antoinette Schulte, a young American who received most of her art training in Spain under Mesquita.

In his foreword to the catalog Frank Crowninshield speaks of Miss Schulte as follows:

"Though Miss Schulte has occasionally exhibited in Paris, Madrid and New York, this is her first 'one-man' show in any country.

"It may be said that her esthetic ancestry, though deriving principally from Spain, has a muted French note in it—a note acquired, it is to be supposed, in Paris and Fontainebleau, where her training began.

"But the knowledge of this young artist's work first came to us from Spain, where she had lived and studied for five years and where the merits of her painting had received critical and flattering recognition. Though the earth and air of Spain, and the beguiling characteristics of its painters and people, had appealed to her from youth it was not until 1925 that she began seriously to study and assimilate the Spanish scene. A long training in Madrid and Avila (under the eminent master, Lopez Mesquita) tended further to intensify her fealty to Spanish art.

"It will be seen that sobriety and honesty of feeling are such paramount considerations with her, that the theatrical, flamboyant or immediately arresting in art, make only a negligible appeal. Her esthetic goal, in short, is more one of balance and restraint than of bravura, agitation or surprise.

"Her ability to feel (even to evoke), a poetic mood; the depth and sincerity of her temperament, and the wide horizon of her tastes should make her development as a painter a matter of interest to lovers of contemporary art."

The twenty-five paintings in the exhibition are the outgrowth of Miss Schulte's travels for the past three years in Spain and the West Indies. A number of pictures painted in New York will also be included. Miss Schulte's "Negro Spiritual," which won the popularity vote at last year's Salons of America, will be a feature of the Ferargil show. One of her canvases is on exhibition in the Salon d'Automne in Paris and another in the Salon Otona in Madrid.

The exhibition will continue until December 5th.



PORTRAIT OF LOPEZ MESQUITA By ANTOINETTE SCHULTE  
Included in the artist's exhibition opening on November 23 at the Ferargil Galleries.

## Lansdowne House Recently Sold

Lansdowne House, says a wireless to *The New York Times*, on the south side of Berkeley Square, London, for 165 years one of the greatest social and political centers in London, has been sold by the Marquess of Lansdowne for approximately \$3,750,000 (figured at par).

The mansion, built in 1766 from de-

signs of the brothers Adam for Lord Bute, will be preserved and occupied by the Burton Club. It is intended to build over the forecourt, and a new street connecting Berkeley Square with Curzon Street at the end of Lansdowne Passage is to be constructed through the site, the area of which is 96,000 square feet. The rear por-

tion of the Lansdowne property, now fronting on Clarges Street, is to be leased for building sites.

Lord Shelburne, who later became the Marquess of Lansdowne, bought the house in an unfinished state from Lord Bute for \$110,000. Soon it be-

came the treasure house of prints, manuscripts and statuary, including famous marbles. It was the third Marquess who assembled its magnificent gallery of paintings early in the last century. In recent years the house has been rented to Gordon Selfridge.

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### AUCTION PRICES OF THE WEEK

#### COCHRAN SALE

American-Anderson Galleries—At the sale on November 13 of furniture, etc., offered by order of the estate of the late Clifford A. Cochran, a grand total of \$6,728.50 was reached. At the request of the family, the Kentucky derby gold cup of 1925 (No. 29) and a gold racing cup with cover (No. 30) as well as three pieces of silver (Nos. 26, 27, 28) were withdrawn.

#### COCHRAN-SHARPE ET AL. PAINTINGS

American-Anderson Galleries—The Cochran-Sharpe et al. sale of paintings on the evening of November 12 brought \$86,830. The portrait by Raeburn, known as "The Lady Charlotte Hope" fetched the top figure, \$25,000. It was given by H. E. Russell, acting as agent. The other highest prices with bidders are the following:

- 27—"Venetian Scene," by Felix Ziem, Clapp & Graham.....\$3,400
- 28—"Morning Fisherman," by Corot, Clapp & Graham.....6,500
- 39—"The Three Trees by the Lake," by Corot, Thomas Yeoman.....2,400
- 40—"Miss Drake," by Sir Thomas Lawrence, D. W. Lansing.....3,300
- 42—"Captain J. Baird" (of the East India Service), by Romney, H. H. Ritchie.....3,400
- 44—"Charles Willson Peale's "Richard Bennett Lloyd, of Wye River, Maryland (1775)," A. Ruder, agent.....4,400
- 47—"British Frigate Firing a Broadside" by Willem Van de Velde, the Younger (Dutch, 1633-1707), W. W. Seaman, agent.....3,000

#### VAUGHN FURNITURE

American-Anderson Galleries—The one session sale on November 14 of early American furniture belonging to Roland V. Vaughn, brought a grand total of \$58,057.50. The highest price, paid by A. Linah, agent, was \$5,500 for catalog num-



MARQUETRY COMMODE BY J. P. GARROUX  
FRENCH, LOUIS XV PERIOD  
*This signed example in tulipwood with bronze doré mountings, is included in the Feuchtwanger-Knox sale, to be held at the American-Anderson Galleries on November 27 and 28.*

ber 122, a set of ten Heppelwhite carved mahogany dining-chairs, made in Maryland or Virginia between 1785 and 1795. Other outstanding prices with the bidders are the following:

- 93—Chippendale carved mahogany piecrust table, attributed to Wil-

- liam Savery, Philadelphia, 1765-75, S. Morrison.....\$2,150
- 112—Carved mahogany and upholstered sofa by Duncan Phyfe, New York, about 1800, E. T. Wright.....3,000
- 113—Chippendale carved mahogany

- sidechair by William Savery, Philadelphia, 1765-75, S. Morrison.....2,400
- 114—Chippendale shell-carved walnut lowboy, attributed to William Savery, Philadelphia, 1765-75, E. T. Wright.....2,700
- 119—Heppelwhite inlaid mahogany tambour-front secretary, attributed to John Seymour, Boston, about 1790, E. T. Wright.....3,100
- 129—Chippendale carved cherry highboy with claw-and-ball feet, by Aaron Chapin, Connecticut, 1770-80, E. S. Middleton.....4,100

#### MACAFEE BOOKS

American-Anderson Galleries—The sum of \$21,651 was realized on November 12 from the sale of the library of William H. MacAfee of Pittsburgh. Gabriel Wells gave \$900 for No. 258, Scott's "Waverly; or, 'Tis Sixty Years Since," Edinburgh, 1813; first edition, original boards, uncut. Other high bids with purchasers are as follows:

- 57—Byron's "Don Juan," Cantos I-XVI, London, 1819-24; first editions, Gabriel Wells.....\$520
- 113—A presentation copy of Emerson's "Essays," Boston, 1841; first edition; presented by the author to N. J. Bowditch, Esq., G. A. Baker & Co. ....750

### DUVEEN HAS NOT ACQUIRED RAPHAEL

BERLIN.—Contrary to former announcements the portrait by Raphael in the Czartoryski collection in Cracow has not left the gallery to pass into the possession of Duveen brothers.

Formerly the painting was considered a self-portrait of the artist, but Dr. Fischel of Berlin, the well known expert on Raphael, now advances the opinion that it is a likeness of Raphael's mistress, the lovely Fornarina, attired as a man. F.T.D.

### Metropolitan to Open Addition to American Wing

When the Van Rensselaer manor house at Albany was dismantled some forty years ago, the wall paper and the woodwork from the great hallway were carefully removed. In 1928 the wall paper was given to the Metropolitan Museum as the gift of the late Dr. Howard Van Rensselaer and the woodwork was presented by Mrs. William Bayard Van Rensselaer in memory of her husband. This historic room, the interesting features of which have now been brought together again, has been reconstructed in a newly completed addition to the American Wing of the museum.

The addition will also contain a room with woodwork from a house in Providence, Rhode Island, built about 1795 and given anonymously in 1930. The Van Rensselaer room and the Providence room will be opened to the public on December 8.

In connection with the opening of this room, the museum will arrange in the Alexandria ballroom of the American Wing a special exhibition of pre-Revolutionary work by the silversmiths of New York and Albany. A number of the pieces have been lent from the Mabel Brady Garvan collection, others have been borrowed from private owners and the rest belong to the museum. The exhibition will continue until February 1.

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## LONDON LETTER

By Louise Gordon-Stables

Sir Joseph Duveen's activities on behalf of the British artist have resulted in the opening at Tokio of a representative exhibition of British painting and a cabled invitation received from the Pennsylvania Museum for ten painters to send one work apiece for exhibition in Philadelphia. In the latter case, the selection has been made, not from the comparatively obscure on whose behalf Sir Joseph's efforts have primarily functioned, but from the most brilliant of our modern men, amongst them Roger Fry, Richard Sickert, Henry Lamb and Professor Tonks.

It is interesting to note that when the Tokio show opened, the first purchases were of Wilson Steer's "Battersea Reach" and Luis Ginnett's "June Interior," these being bought by Prince Takamatsu, who doubtless appreciated in them a certain affinity with Oriental art in the mode of approach. I shall be interested to hear later how the work of such men as Munnings, Lavery and Orpen have been adjudged in the East.

Next year we are to have the opening of the new extension to the National Portrait Gallery, another benefit to be defrayed from Sir Joseph's purse. This will increase not only the space available for display but also that used for storing a portion of the gallery's contents.

I am wondering whether or not the authorities at the British Museum will be represented when the Marquess of Lothian's Library comes up for sale



"COLLECTORS"

By ROBERT SPENCER

Included in the fourth annual Members' Prize Exhibition now on view at the Grand Central Galleries.

n New York. It goes greatly against the grain to give up all claim to some of the early printed books and the still earlier manuscripts, the two Caxtons and the Xth century Psalter. It is odd that the present taxation of land values, intended to enrich this country,

should at the same time have the effect of impoverishing it of its art and other treasures.

The keenness shown recently in Sotheby's in the acquisition of Cruickshank drawings indicates that a good

deal is to be expected in the immediate future in respect to high prices in this direction. Dr. Rosenbach's interest is a good indication that there is a ready market for originals in America and that there will be a corresponding alacrity to buy at good prices over here.

It is a field that has hitherto been by no means fully covered and no doubt many a fine Cruickshank drawing is lying unseen in the possession of individuals who have no notion of what might now prove to be its market value.

Elections have their amusing side, and it has been an excellent idea to organize at a gallery of Piccadilly a show of some fifty election cartoons. We have always been rich in political cartoonists of high calibre and not the least excellent amongst them are the nimitable "Max," Strube, Will Dyson and Bernard Partridge. The Prince of Wales has lent Max's "Prime Ministers I Have Known," an irresistible group of contrasted personalities from Victoria's later epoch to the present day.

A profitable side-line in collecting could well be pursued in buying political cartoons, often obtainable at the time of their production at low figures, but, if of merit, likely to double, treble and quadruple in value after a short interval.

I am rejoiced to see that an encouragingly large number of the red "sold" discs appear on the exhibits of a number of the shows that are being held just now. The exhibition of work by R. O. Dunlop at the Redfern Gallery is a case in point. His work in sufficiently arresting and sufficiently vital to invoke acquisition. Also I fancy that an astute public sees in it the likelihood of no far-distant leap in the prices of this artist's work. Still under forty years of age, he is represented in a great many important collections, both public and private, and his bold technique of obtaining his effects by means of the knife rather than of the brush, makes his painting inescapable, no matter in what proximity it may be placed.

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"SPRING"

By ORONZIO MALDARELLI

Included in the fourth annual Members' Prize Exhibition now on view at the Grand Central Galleries.

## FRENCH COLONIAL EXPOSITION ENDED

The great International Colonial Exposition at Vincennes, near Paris, closed at midnight on November 15, reports *The New York Times*. Throughout the summer the number of Sunday visitors usually has been close to 500,000. On the closing day there was such a record crowd that thousands of visitors were obliged to walk back to Paris owing to the fact that all regular and special means of transit, such as buses, street cars and the subway, were inadequate.

The Colonial Exposition opened last May. It was organized and conducted under the direction of Marshal Lyautey on the grand scale of a world's fair. The French Government proudly boasts that, unlike nearly all previous expositions of this character, it has been a great financial as well as artistic success.

Valuable Americana, which have been on display in the reproduction of Mount Vernon, the American exhibit at the exposition, have been presented by C. Bascom Slemp, United States Commissioner General, to Pershing Hall, the American Legion's new Paris headquarters. The gift includes photostatic copies of letters by Washington, engravings, a copy of the Houdon bust of Franklin, a plaster copy of Franklin's gold-headed cane, a picture of America's first Ambassador to France and a copy of one of Franklin's inimitable leaders.

Minister of War Maginot, who is also Acting Minister of Colonies, made the following statement:

"A visit to the country estate of George Washington at Mount Vernon has once again reminded millions of Frenchmen of the glorious memories of the War for Independence, as well as of the indefectible union of two great modern democracies which Lafayette sealed on the shores of the Potomac."

Further, according to M. Maginot, "The public admired the exhibits of the Philippines, Samoa and the Virgin Islands, the exotic splendors of Hawaii and the wealth of Porto Rico."

## Consignment to Fogg Museum Supposed Stolen

An international band of expert art thieves is believed responsible for the looting last month of the hold of the Japanese steamship Kwantō Maru, of the Kishimoto Line, and the theft of a collection of priceless Oriental antiques consigned to the Fogg Museum at Harvard, while the vessel was docked at Charlestown, reported *The Herald-Tribune*.

Lloyd's Boston agent, John W. Hanon, reported the loss to Boston police on November 16, although the theft was discovered on October 18. Among the goods stolen were rare curios picked up after painstaking search through China and Manchuria by Langdon Warner, Fogg Museum fellow for research in Asia.

Because the objects are of small intrinsic value police believe they were not stolen by ordinary thieves. No one but a scholar would have recognized them as historic and artistic treasures which could not be replaced or even approximated without costly and hazardous expeditions. It was thought that the thieves might even have accompanied them by booking passage on the steamer from Kobe and waiting a chance to take them from the hold.

It was pointed out that in the confusion resulting from the longshoremen's strike in Boston strangers disguised as strikebreakers might easily have gained access to the goods between the time when the boat docked and the discovery of the thefts.

Mr. Warner has declined to place an estimate upon the loss suffered by the museum, but said "it was the most important and valuable consignment I bought in the Orient last summer." It was said that an estimate of the money loss would not be available until a statement was received from the museum's agents in Kobe.

Lloyd's report to the police, taken from the bill of lading, showed that the loss included a box of ancient Chinese inksticks, curios, old paper scrolls, an old lacquer dish and bowl, two earthen cups, an earthen cup dated 1500 A. D., thirteen other earthen pieces, a bronze plaque and a porcelain lion.

## Library Reaches Public in Many Fine Print Shows

Thirty years' work in building up the print collection at the central branch of the New York Public Library at 42nd Street and Fifth Avenue is bearing fruit in enlarged possibilities for exhibitions. This is worthy of consideration because exhibitions offer the most far-reaching contact with the public.

The principal shows during 1930 were "Portraits in Lithography" (on view during most of the year; it had nearly 130,000 visitors) and "Contemporary European Wood Block Prints." There were also exhibitions devoted to "Recent Additions," to Daumier, and to Jay Chambers, attracting 131,000 of the 148,793 visitors to Room 316.

As for the use of the print study room, interest in wood block and linoleum prints and in bookplates continued, and the Currier & Ives excitement found an echo here. When scholarly, authoritative books, otherwise little used, are studied, the fact may sometimes bear more significance than large circulation statistics trailing behind popular books.

Out-of-the-way questions from readers—with a "human interest" kernel—generally refer to illustrations of fact, not to prints as prints. For example, illustrations of social life in Europe in the XVIIth to XIXth century, a wide-embracing order. It was filled mainly by reference to other divisions.

For pictorial documentation, the Prints Division is often rather a guidepost than a direct source of material. It may serve as a corrective. When some Negro visitors asked for Thomas Worth's distorted "Blacktown" comics, the Library's poverty in those decorations of the barber-shop windows of other days gave a good excuse for bringing out pictures by A. B. Frost as really sympathetic representations of their race. A query may go without

answer, as the one: "Where can I find an expert to tell whether two tintypes represent the same person?" One becomes discreetly speechless when a visitor insists that the penciled note "avant la lettre" on an impression of a portrait of Saskia by Rembrandt meant that the artist sent this print to the lady of his choice before the letter in which he was to lay suit to her heart and hand.

Of the 662 prints added to the collection within the year, 51 came by purchase (Cadwalader Fund 20, Avery Fund 14, Weltenkamp Fund 17) and

611 by gift. Among the donors were Messrs. Erich Cohn, C. E. Goodspeed, J. C. McGuire, Louis Maurer, W. M. Stone, A. H. Wiggin; Mmes. V. M. Davies, B. C. Landauer; Miss M. L. Wallace; the World, the Society of Iconophiles, and *New York Herald-Tribune*.

The formation of a group of Friends of the Print Room holds out promise of possibilities in the acquisition of modern American prints.

Finally, the additions to the Spencer Collection of finely illustrated and decorated books, are of evident interest to lovers of prints.

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## PARIS LETTER

By Paul Fierens

The Autumn Salon, which opened on October 31, well deserves most of the eulogies which the critics have showered upon it. It is much more interesting and far livelier than those of past years. Can this be due to the famous economic crisis or are we to conclude that when the painter suffers art prospers? In any case, many of the good painters who had stopped exhibiting at the Autumn Salon have this year returned, and certain members of the younger group either distinguish themselves or make new revelations of their talents. Further, the hanging of these works has been done with a great deal of intelligence. Special emphasis has thus been given to all the best works.

Many retrospectives have been organized in the salon, and that of Boudin is especially remarkable. This exquisite little master is very representative of a certain "hour" in painting which marked the moment when, all unbeknown to the world, impressionism came into being. Boudin seeks the fugitive nuance, the effects of perfect rightness, the light. He himself admitted that Jongkind had opened his eyes—and we know that Boudin opened the eyes of Claude Monet. Boudin uses the same technique in his glazes as the Dutch XVIIth century painters, and his values have the precision and the charm of Corot's. All the aspects, all the moments of his art are happily put in evidence in the gallery, where, under the direction of M. Louis Vauxcelles, some fifty of his masterpieces have been assembled.

In the retrospective of sculpture by Daumier we lack such important pieces as the "Ratapoll" and the bas-relief entitled "Emigrants." There are on view some dozen caricatures in the form of small figures which Daumier modeled as preliminary studies for his famous "Ventre Législatif."

Less profound and less bitter than Daumier, Henri Monnier was an etcher of unequal talents but an admirable watercolorist. Certain of his genre scenes owe all their beauty and value to their use of chiaroscuro. It was a hundred years ago that this artist created the legendary character of Joseph Prudhomme, the incarnation of the solemn and credulous bourgeois. It was fitting therefore that a retrospective should group several amusing evidences of a highly diversified and always spiritual talent.

The other retrospective exhibitions are devoted to the work of recently deceased artists and especially to the talent of Mme. Albert Besnard, a sculptor full of grace and emotion, and to a showing of the Norwegian impressionist, Diriks.

Among the living artists whom we have just passed in review one finds Bonnard, always triumphant; Laprade, André Lhote, Gromaire, Goerg, Maurice Denis, Degaine, etc. In the salon one is excited by such discoveries as the canvas by Charles Bloeme, entitled "Les Apprêts d'un Mariage," a vigorous composition in an almost magisterial technique, and the progress of such artists as Brianchon and Roger Chastel is revealed.

In the sculpture section the most sympathetic pieces are the two busts by Marcel Gimond, "The Ass" by Charles Artus, which aspires to the same success as the bears of Pompon, and the delicate "Bathers" in marble, which we consider to be Guenot's finest work. . . . But there are too many excellent things among the sculptures and paintings to go into further detail.

As for decorative art, it is here one feels the effects of financial depression. Contrary to its usual custom, the Autumn Salon has no suites of furniture, few pieces of modern glassware, few bibelots.

Before the first act in the season's exhibition program, which is each year typified by the Salon d'Automne, we have had as curtain-raiser and prologue the Salon of the Surindependents, which is the great rallying ground for youthful artists. Here, also, there has been a great renewing of spirit, a revival of interest. The artists, who are now selling very little, are fortified against the temptations of hasty production and against mere numerical prestige. They have also had time for thought, self-questioning and serious work.

Léon Zack seems to us the most original, the most human of the artists

exhibiting here. This figure painter, who combines an excellent style with real emotion, has never been more "classic" in the best sense of the word and, at the same time, more sharp and expressive in his technique. Among the colorists, Borès rises to the first rank along with Beaudin, Vines and Kyriaco Ghika. In the work of this latter artist one feels a sense of voluntary order which makes us very hopeful for his future.

The older men, such as Survage and Ozenfaut, remain faithful to the group of Surindependents in which isolated artists of great talent, such as Alexandre Garbell and Mané-Katz are found along with the *ingénues* and such delightful primitives as Rimbart, Bauchant and Auguste Goor.

The museum of Malmaison has recently placed on exhibition several important works. At the sale of the collection of the late Duke George of Leuchtenberg, the former son-in-law of Prince Eugene de Beauharnais, the curator of Malmaison bought a large painting by Girodet representing "Ossian Receiving in Valhalla the Generals of the Republic Who Died for Their Country." This work is more curious than beautiful, but its acquisition was dictated by more than aesthetic reasons, for the 1800 Girodet was commissioned to decorate the so-called "salon doré" at Malmaison, which was the reception room of Josephine. He worked particularly to please Bonaparte, who was a fervent admirer of Ossian. This work thus again takes its place as a pendant to a canvas by Gérard, also inspired by the Ossianic legend.

The museum of Malmaison has been further enriched by a portrait of the Empress Josephine by Baron Gros, coming from the collection of Coutan Houget. Madame Rabu Deutsch de la Meurthe has also offered this institution a portrait of Jerome Bonaparte, likewise from the collection of this same baron.

The catalogs of the French museums frequently leave much to be desired. Often they are obsolete, but an effort is now being made on all sides to make them up-to-date. The first volume of the new catalog of the museum of Versailles has just appeared. It is the work of M. André Pératé and M. Gaston Brière and classifies methodically in chronological order not only the historical compositions, but also the views of towns and chateaux in alphabetical order. The second volume comprises all the portraits and will be equally useful.

The statuary distributed about the Tuilleries garden as far as the Place de la Concorde are part of the national collections no less than the works in the Louvre. Following the two volume catalog of the modern sculpture in the Louvre the national museums are publishing a *catalogue raisonné* of the out-of-doors sculpture, together with a word about the gardens, a map and sixteen plates reproducing the works of Coyzevox, Coustou, Regnaudin, Van Cleve and the rest.

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In the *Bulletin des Musées de France* M. H. Lemounier, curator of the Condé Museum at Chantilly, publishes an article entitled "Toward a New Catalog," and in this he allows us to foresee the important changes in attributions which would be called for in such a scientific catalog as he wishes to see published. For one thing, M. Lemounier writes, "One does not dare to rob Fouquet of 'Les Heures d'Etienne Chevalier.'" This attribution is like the complicity of a patriotic silence. The claim to "The Three Graces" by Raphael will perhaps vary."

Certain galleries in Paris are closing. Others are being launched. This winter the art publishers, Braun and Cie, who own a most beautiful collection of photographs of the contents of European museums, will organize several exhibitions of modern painting in their rooms in the rue Louis Le Grand. Six, in fact, have been announced: (1) impressionism and certain precursors; (2) neo-impressionism; (3) Bonnard and his period; (4) from Matisse to Segonzac; (5) cubism, and (6) painters of today.

The Braun Galleries, the direction of which has been entrusted to the art critic, George Besson, inaugurates its activity with a curious and revealing retrospective exhibition of Louis Carrand (1821-1899), the greatest painter of the school of Lyons in the XIXth century.

The Pierre Calle Gallery is showing the delightful *gouaches* of the poet, Max Jacob. And at the Vignon Gallery, Mlle. Amy Nimr is holding the first exhibition of her somber, pathetic and gripping work.

The forms emerge from an enveloping atmosphere which penetrates them and ties them together with the result that the pictures are dense and solid, sometimes a little heavy but never devoid of soul and character.

### RICHMOND ARTIST HOLDS EXHIBIT

An exhibition of portraits, landscapes and still lifes, seventeen canvases in all, by Berkeley Williams, Jr., a local artist, is now in progress at Young's Art Gallery in Richmond, Va. This is Mr. Williams' first exhibition here since his sojourn last winter on the French Riviera, which locale furnished the material for many of the canvases on view. Others were painted last summer and reflect Mr. Williams' interest in his "native heath," among them "Richmond Alley" and "New Road Through Albemarle." In the latter, the artist has dispensed with all superfluous details, presenting a distant panorama with simplicity and genuine emotion. The still lifes are arranged with a nice sense of balance. Color is often the dominant note and there is refreshing variety in the paint application. Mr. Williams will hold an exhibition in New York later in the season.



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## COMING AUCTION SALES

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Sale, November 27, 28  
Exhibition, November 21

Not only an important suite of Louis XVI carved and gilded furniture, covered in Gobelins said to have been woven for Queen Marie Antoinette, but also several signed pieces of XVIIIth century French furniture and two "Polonaise" gold-woven rugs, will be sold at the American-Anderson Galleries on the afternoons of November 27 and 28, exhibition starting today, November 21. In addition to a large group of French furniture, there will also appear antique English and Italian furniture, tapestries, draperies, Oriental rugs, etchings and decorative paintings, snuff bottles, necklaces, statuettes and lamps in much-sought Chinese semi-precious minerals.

The collection is derived from the present owner of the fine furnishings formerly in the Park Avenue apartment of Austin J. Feuchtwanger and from the collection of John Crawford Knox of New York and Paris, with additions from other sources.

The suite with the Marie Antoinette Gobelins was once in the collection of the late George J. Gould. It consists of two pairs of fauteuils and a canapé, and the Gobelins, woven in attractive colors on a light ground, have for subject the Arts and Sciences, with floral medallions and garlands.

Among the other Louis XVI pieces, of which there is a considerable representation, appear an acajou buffet in two tiers, signed "Stockel," an inlaid secrétaire à abattant and a pair of tulipwood marquetry corner cabinets.

Earlier pieces in the group of French furniture include three matching pairs of Louis XIII walnut armchairs covered in XVIIIth century Flemish silk and wool tapestry. A beautiful Louis XV tulipwood marquetry commode mounted in bronze doré, bears the name "J. P. Garroux" on the lower edge of the right upper drawer. Also of the Louis XV period is a charming pair of gilded bronze chenets in chinoiserie style, in the form of figures of a bearded man and a young woman with outstretched arms, very rare and with old patina.

In the group of English XVIIIth century furniture is to be found a Queen Anne walnut cabinet, inlaid with bandings of herringbone ornament. A pair of rare George I marquetry decorated mahogany sidechairs are said to have been formerly in the possession of Emma, Lady Hamilton. English Sheraton pieces of about 1800 include a rare carved mahogany four-part foot pedestaled dining-table, with old patina, and an inlaid mahogany sideboard banded with satinwood.

A number of odd pieces will also come up. Among the most interesting is a XVIIIth century, Dutch rosewood marquetry cabinet inlaid with a landscape and sprigs of flowers in light woods. Another is an elaborately carved ivory quadriga in a tulipwood case, said to have been presented by Napoleon III to the Countess Castiglione, and to have been made originally for presentation to Countess Marie Walewska by Napoleon I.

The tapestries include an important Louis XVI Aubusson "Fête Gallant," a charming pastoral after J. B. Oudry; a fine Beauvais tapestry, of the XVIIIth century, "Europa and the Bull;" and a XVIIIth century Flemish tapestry in the Renaissance taste, "Les Vendanges," showing a horde of naked putti, gathering grapes. A Flemish verdure tapestry of the XVIIIth century comes from the famous Gary Collection, sold at the American Art Association in 1928.

In addition to the two "Polonaise" rugs, already mentioned, with precious metals interwoven with the silk, another gold-woven example is a remarkably fine Kirman floral carpet with a rose ground and the desired seven borders. All three come from the Feuchtwanger apartment.

Among the many interesting examples of needlework and brocade, particularly notable is a Venetian XVIIIth

century gold embroidered ivory silk chasuble, stole and maniple, an ecclesiastical piece which was given as a present to the Cathedral of S. Reparata at Nice by the Duke of Savoy.

#### THOMPSON, KRAMER, COWAN, ET AL. BOOKS

Sale, November 30  
Exhibition, November 23

Many fine sets in attractive bindings will appear in the sale of books at the American-Anderson Galleries on the afternoon of November 30. From the estate of the late Dr. William Cowan and Eleanor B. W. Cowan an important item is the "Rubaiyat" in a jeweled binding.

Among the first editions appears the exceedingly rare "Science and Health" by Mary Baker G. Eddy, Boston, 1875, with the leaf of errata at the end. There are first editions also of "The Posthumous Papers of the Pickwick Club," "Vanity Fair," Pierre Loti's "Fantome d'Orient," (one of twenty copies) and the "Nuremberg Chronicle" (Nuremberg: Anton Koburger, 1493).

In addition to the Cowan library, the collection is made up of property from A. Ludlow Kramer and others and from the estate of the late George W. Thompson.

### NATIONAL ART GALLERIES

#### DREW COLLECTIONS WITH ADDITIONS

Furniture, Tapestries, Rugs,  
Silver

Sale, November 27, 28  
Exhibition, November 22, Aft.

The large collection of rare antique furniture, beautiful Oriental rugs and XIXth century English silver belonging to George H. Drew of Southampton, L. I., and others, will be sold at the National Art Galleries in the Rose Room of the Hotel Plaza, Fifth Avenue and 58th Street, on the afternoons of November 27 and 28. Exhibition begins on Sunday, November 22, at 2 P. M.

Although the furniture to be offered in this dispersal includes XVIIIth and XVIIIth century examples in the English, French, Italian and American styles, the English section is especially noteworthy because of the pieces from well known collections. Among these a walnut desk made about 1720 once belonged to Sir A. Joddrell, of Bayfield Hall, Holt, England, and a William and Mary desk of 1690 with seaweed marquetry was formerly the property of the Dowager Duchess of Sutherland in Carlsdale Castle, Ross-shire. In the English group all periods from the Gothic to the early XIXth century are represented by choice specimens. The French pieces are of the Louis XVI, Directoire and Empire styles and in addition to early Italian chairs, an important marquetry chest of drawers of about 1780 has a landscape panel in satinwood, ebony and other woods.

The tapestries are of the Flemish, Beauvais and Aubusson weaves. One of the most valuable is an XVIIIth century specimen, 12 feet 9 inches wide by 12 feet 8 inches high, the subject "Rebecca at the Well," a perfect piece with an original Gobelin border. Of the XVIIIth century work, the rare Beauvais silk example, "The Surprised Nymph," once belonged to the famous collection of the Baron de Pichon in his private mansion in Paris, the Hotel de Lauzun. The Flemish Renaissance piece, "The Abdication of Charles V in Favor of His Son, Philip II," was woven in Brussels more than two hundred years ago after the original now in the collection of Madame M. Ephrussi.

Notable among the rugs is a large antique Samarkand with green background in the Chinese taste. Of the prayer rugs, an antique Ghiordes example is especially mellow in color and a XVIIIth century Asia Minor piece is enclosed by a wide Herati border.

As for miscellany, besides the large assortment of XIXth century silver, there are a George III tea service made

by William Hall, a George II tray by S. Cookson and a XVIIIth century Dutch tankard. The most interesting clocks are a Chippendale mahogany grandfather clock by Robert Coats Hamilton, an American Heppelwhite piece and a mahogany mantel clock made in America about 1800 by Henry Gotshalk.

### PLAZA ART GALLERIES

#### DUNCAN CHINESE PORCELAINS

Exhibition, November 23  
Sale, November 27, 28

The Plaza Art Galleries, Inc., of 9 East 59th Street, are again fortunate in having been chosen by Mrs. P. H. Duncan of Chevy Chase, Maryland, to dispose of her very select and comprehensive collection of Chinese ceramics. The dispersal will take place on Friday and Saturday, November 27 and 28, at 2 P. M. each day.

The collection includes numerous representative items of the Ming, Kang Hsi, Ch'ien Lung, Chia Ch'ing and Tao Kuang periods in jade, pottery, single and multi-colored glazes, textiles, etc., many of which are of great rarity and suitable for inclusion in any collection, regardless of quality and scope. In color and size the items in the present catalog are unsurpassed as it includes famille verte and famille rose, clair-de-lune, celadon, aubergine and blanc-de-chine porcelains. There are also fine specimens in single color, but the greater number of pieces are decorated with various motifs characteristic of various types and periods.

Special mention must be made of a very fine color beaker shaped vase on carved teakwood stand, a delightful pair of famille verte jardinières and a powder-blue gourd-shaped vase of fine proportions.

There is further to be noted a

brown glaze pottery vase, ovoidal in form and decorated in a fine speckled glaze. Other features of the collection are numerous sets of saucers in decorated celadon, bronze incense burners, brush-holders in various hues glazes, an interesting pair of decorated celadon ginger jars with covers, together with millefleurs objects. The ensemble as a whole thus forms a very interesting and representative collection.

Exhibition will commence on Monday, November 23, and the objects will be on view from 9 A. M. to 6 P. M. thereafter until the time of sale.

### Detroit Receives Fine Old Master From Kleinberger

DETROIT—The Institute of Arts has received a fine portrait of a man by Thomas de Keyser (1596-1667) as the gift of Mr. F. Kleinberger of New York. Thomas de Keyser was the best portrait-painter of Amsterdam before the rise of Rembrandt and ranks next to the latter and Frans Hals as a portraitist. The picture represents a man of middle age, with a worn, rugged face and a singularly piercing expression. He is quite possibly a Protestant preacher and in any case represents the strong, fierce generation of patriots and religious enthusiasts which won the war with Spain. The portrait's powerful simplicity of modeling and penetration into character justify de Keyser's high reputation. In intensity of expression and breadth of technique it is very near to Rembrandt. Rembrandt was much influenced by de Keyser when he came to Amsterdam from Leyden, while de Keyser was himself later influenced by the younger painter, so that for a long time there was confusion between them in the attribution of certain paintings. This portrait is done in the manner which Rembrandt adopted, using a very thin painting in the dark background and the shadows and building up the brightly lighted face and collar with a thick impasto.

## NEW YORK AUCTION CALENDAR

### American Art Association-Anderson Galleries

30 East 57th Street

November 27, 28, aft.—Sale of XVIIIth century French and English furniture, tapestries, rare rugs, needlework, etc., property once belonging to Austin J. Feuchtwanger, and the rest the property of John Crawford Knox, with additions.  
November 30, aft.—Sale of the libraries of the late George W. Thompson, the late Dr. William Cowan and Eleanor B. W. Cowan, and A. Ludlow Kramer. Exhibition begins November 23.

Plaza Art Galleries

9 East 59th Street

November 27, 28 at 2—Sale of the comprehensive collection of fine Chinese ceramics, belonging to Mrs. P. H. Duncan of Chevy Chase, Md. Exhibition begins November 23.

### National Art Galleries

Hotel Plaza

(The Rose Room)

Fifth Avenue at 58th Street

November 27, 28, aft.—Sale of XVIIIth and XVIIIth century American, English, French and Italian furniture, Flemish, Beauvais and Aubusson tapestries and XIXth century English silver, from the collection of George H. Drew of Southampton, L. I., with additions. Exhibition begins Sunday afternoon, November 22.

### Silo Galleries

Vanderbilt Avenue and 46th Street

November 23, 24, 25 at 2—Early American glassware, furniture and bric-a-brac.

### Silo Galleries

40 East 45th Street

November 27, 28 at 2—Old English furniture. Exhibition begins November 23.

### Walpole Galleries

Hotel St. Regis

(The Louis XVI Room)

Fifth Avenue at 55th Street

November 23, at 8:45 P. M.—Sale of Italian, English, Dutch and American paintings, drawings and prints, mainly the property of Dr. C. Ver Heyden de Laney, Baroness H., a gentleman of New York, etc. Exhibition daily at the St. Regis Hotel, from 10 A. M. to 10 P. M.

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street.**—Modern American sporting prints of the Derrydale Press, through Nov.

**Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street.**—Paintings by Giulio Aristide Sartorio, until Jan. 1.

**American Academy of Arts and Letters, Broadway at 156th Street.**—Memorial exhibition of sculpture by Paul Wayland Bartlett.

**American-Anderson Galleries, 30 East 57th Street.**—Annual exhibition through Nov. 24.

**American Folk Art Gallery, 113 West 13th Street.**—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

**An American Group, The Barbizon Plaza, 56th Street and Sixth Avenue.**—Paintings by Philipp, Nov. 16-Dec. 5.

**An American Place, 509 Madison Avenue.**—Paintings by Marin to November 27.

**American Woman's Association, 353 West 57th Street.**—Chinese costumes of the Ming and Manchu periods.

**Architectural League, 115 East 40th Street.**—Work by 3 fellows of the American Academy in Rome, Cecil C. Briggs, architect, Donald M. Mattison, painter, and David K. Rubins, sculptor, through Nov. 28.

**Arden Gallery, 400 Park Avenue.**—Portraits of children sculptured in wood by Alec Miller, Nov. 17-Dec. 7.

**Argent Gallery, 12 West 57th Street.**—European landscapes and portraits by Lucy Phillimore and an "imaginative" show by members of the National Ass'n of Women Painters and Sculptors, through Nov. 28.

**Art Center, 65-67 East 56th Street.**—Portrait drawings by Margaret Train (Mrs. Boris Samsonoff), paintings by Frank Flore and craftswork by members of the N. Y. Soc. of Craftsmen, Nov. 16-28. Opportunity Gallery. Old American pattern glass collected by Mrs. William Grieg Walker, through Dec. 12.

**A. U. D. A. C., 38 East 53rd Street.**—Photographs and modern accessories, designed by members.

**Averell House, 142 East 53rd Street.**—Art for the garden.

**Babcock Art Galleries, 5 East 57th St.**—One-man show by John E. Costigan, through Nov. 28.

**Balzac Galleries, 449 Park Avenue.**—American scenes by American painters, until Dec. 2. Modern French paintings.

**Belmont Galleries, 576 Madison Avenue.**—Primitives, old masters, period portraits.

**John Becker, 520 Madison Avenue.**—Oil paintings by André Bauchant, through Nov. 30.

**Bourgeois Galleries, 123 East 57th Street.**—Contemporary French art, arranged by the Galleries Zborowski, through Dec. 2.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Fine prints of the year, Nov. 17-Dec. 31. Brooklyn Society of Etchers, Nov. 26-Dec. 26—Paintings and sculpture by the New York Society of Women Artists and the Society of Swedish Women Artists, Nov. 24-Jan. 1.

**Brownell-Lamberton Galleries, 106 East 57th Street.**—Water colors by Ruth Arner, Nov. 16-28.

**Brunner Gallery, 55 East 57th Street.**—Paintings by Dufresne, through Nov. 28.

**Butler Galleries, 116 East 57th Street.**—Paintings "suitable for decoration."

**Carlberg & Wilson, Inc., 17 East 54th St.**—XVIIIth century English and French portraits, primitives and sporting pictures.

**Caz-Delbo Gallery, 561 Madison Avenue.**—Memorial exhibition of work by Forain, under the auspices of the French government, beginning Nov. 25.

**Ralph M. Chait, 600 Madison Avenue.**—Important Chinese porcelains.

**Chambrun Galleries, 556 Madison Avenue.**—Permanent collection of French paintings.

**Charles of London, 52 East 57th Street.**—Paintings, tapestries and works of art.

**China Society of America, 570 Lexington Avenue.**—Chinese paintings from the collection of Mrs. Bertha Lum of Peiping.

**Christadora House, Avenue B and 9th Street.**—Paintings by contemporary American artists selected by the New York Regional Art Council, Sundays 4 to 6 P. M. and Mondays 8 to 10 P. M.

**Columbia University, Philosophy Hall.**—Paintings and sculpture under the auspices of the Southern States Art League.

**Contemporary Arts, 12 East 10th Street.**—Paintings by Belle Cramer, Nov. 17-Dec. 12.

**Cornell Club, Madison Avenue and 38th Street.**—Etchings and lithographs by American artists, assembled by the Grand Central Galleries, until Jan. 1.

**Daniel Gallery, 600 Madison Avenue.**—Group show by Blume, Spencer, Billings, Schary, etc.

**Decora Gallery, 140 1/2 East 52nd Street.**—Paintings and drawings by Anton Regler, through Dec. 5.

**Decorators' Club, Room 1408, 745 Fifth Avenue.**—XVIIIth century Chinese objects d'art, collected by Mrs. Kenneth Torrance, Nov. 18-28.

**Delphic Studios, 9 East 57th Street.**—Paintings by Raymond Jonson and drawings by Homer Ellertson, Nov. 22, through Dec. 5.

**Demotte, Inc., 25 East 78th Street.**—Retrospective loan exhibition of paintings by Modigliani, through Nov. 28. Greek, Romanesque, Gothic and Egyptian works of art.

**Deschamps Gallery, 415 Madison Avenue.**—Paintings of Westchester.

**Herbert J. Devine, 42 East 57th Street.**—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Marion Dougherty, 142 East 53rd Street.**—Art for ancient and modern gardens.

**Downtown Gallery, 113 West 13th Street.**—Recent paintings by Charles Wheeler, Nov. 18, through Dec. 5.

**A. S. Drey, 680 Fifth Avenue.**—Paintings by old masters and works of art.

**Dundensing Galleries, 5 East 57th Street.**—Most recent paintings by Stephen Etner, Nov. 23-Dec. 1.

**Durand-Ruel Galleries, 12 East 57th St.**—Still life and flower studies by Albert André and Georges d'Espagnat, through Dec. 9.

**Dutton's, Inc., 681 Fifth Avenue.**—Drawings by Rollin Kirby and drawings by Albert Sterner, through Nov. 28.

**Ehrlich Galleries, 36 East 57th Street.**—Paintings by old masters and a special Christmas exhibition of linen, china, pottery and antique English furniture, through Dec. 30.

**Ferargli Galleries, 62 East 57th Street.**—Paintings by Antoinette Schulte, landscapes by E. M. Sergeant and sculpture and new paintings by Nura, through Dec. 5.

**Fifteen Gallery, 37 West 57th Street.**—Paintings by William A. Patty, through Dec. 4.

**The Gallery, 144 West 13th Street.**—"One-man" show by Lucille Bernard and a special French and American show.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 115 West 57th St.**—Paintings by Emile Gruppe.

**Goldschmidt Galleries, 730 Fifth Avenue.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Members' exhibition.

**Hackett Galleries, 9 East 57th Street.**—Portraits of children by Simka Simkhovitch, Nov. 16, through Dec. 5.

**Harlow, McDonald Co., 667 Fifth Ave.**—Etchings and drawings by S. R. Bodmin, through Nov.

**Marie Harriman Gallery, 61 East 57th Street.**—Thirty etchings by Picasso illustrating the "Metamorphoses" of Ovid, Nov. 24 through Dec. 11.

**P. Jackson Higgs, 32 East 57th Street.**—The "Peruzzi Madonna" by Raphael.

**Hooper Bookshop, Inc., 21 E. 54th Street.**—Sporting paintings by Lionel Edwards, R. L. and Gilbert Holiday, and marine paintings by Frank Mason.

**Edouard Jonas of Paris, 9 East 56th St.**—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.

**Junior League, 221 East 71st Street.**—Contemporary Mexican art, assembled by the Delphic Studios, until Dec. 1.

**Kennedy Galleries, 785 Fifth Avenue.**—Etchings by Levon West, through Nov.

**Keppel Galleries, 16 East 57th Street.**—Engravings and etchings by old masters, through Nov.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.**—Works of art, paintings, tapestries and antique furniture. Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Paintings of clipper ships by Prof. Alfred Jensen. New prints.

**Kleinberger Galleries, 12 East 54th St.**—Paintings by Halmi.

**Knoedler Galleries, 14 East 57th Street.**—Etchings by Sir D. Y. Cameron from the collection of Lady Cameron and water colors by H. B. Brabazon, through Nov. Lithographs and etchings by Forain, through Dec. 5.

**Kranshaar Galleries, 680 Fifth Avenue.**—Paintings and water colors by Henry Schnakenberg, through Nov. 25.

**L'Elan Galleries, 50 East 52nd Street.**—Modern French and American paintings (Wiltz, Trunk, Schary, Ault, Branchard and Driggs), Nov. 23, through Jan. 9.

**J. Leger & Son, 695 Fifth Avenue.**—Important paintings by early European masters, through November. Landscapes by Joseph P. Birren, through Nov. 28.

**Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue.**—Paintings and sculpture.

**John Levy Galleries, 1 East 57th Street.**—Paintings by early masters.

**Julien Levy Gallery, 602 Madison Avenue.**—Paintings by Massimo Campigli, through Dec. 11.

**Little Gallery, 29 West 56th Street.**—Handwrought silver.

**Macbeth Gallery, 15 East 57th Street.**—New pictures from the artists' studios, through Nov. Lithographs by Stow Wengenroth, through Dec. 15.

**Macy Galleries, 8th Floor, 34th and Broadway.**—Contemporary American artists, through Nov.

**Hotel Marguery, Park Ave. at 47th St.**—American paintings. **Pierre Matisse Gallery, 51 East 57th Street.**—Paintings by Braque, Derain, Dufy, Lurcat, Matisse, Picasso, Rouault and Rousseau.

**Maurel Gallery, 689 Madison Avenue.**—Paintings by Francois Quelvée.

**Metropolitan Galleries, 730 Fifth Avenue.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Lace and costume accessories, Gallery H19, through December 31. Prints (selected masterpieces), Gallery K41. Daggers and knives from the Caspar Whitney collection, Gallery H5, through Dec. American industrial art of contemporary design, Gallery D6, through November 22. Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries, Gallery H17, through February 14. Reproductive prints, Galleries K37-40, through Dec. 27.

**Michaelson Galleries, 20 West 47th Street.**—Oriental rugs, old tapestries, chenille carpets.

**Millch Galleries, 108 West 57th Street.**—Portraits of America's most distinguished women by Leon Gordon, to Dec. 5. Oils, water colors and etchings by Joseph Margulies to Dec. 6, and work by Ault, Brook, Coleman, Karfiol, Ritman, Speight, Sterne and Weber, beginning Nov. 23.

**Montross Gallery, 785 Fifth Avenue.**—Recent paintings by Harold Weston, Nov. 16-28.

**Morton Galleries, 127 East 57th Street.**—Paintings of the stage by Eugene Fitch, Nov. 16-30.

**Museum of Modern Art, 730 Fifth Avenue.**—Paintings and sculpture by Henri Matisse, through Dec. 6. Open Tuesday and Wednesday evenings.

**Museum of French Art, 22 East 60th Street.**—Renoir and his tradition, Nov. 25, through Dec. 22.

**National Academy of Design, 215 West 57th Street.**—Winter exhibition.

**National Arts Club, 15 Gramercy Park.**—16th annual exhibition of the Society of American Etchers, Nov. 26-Dec. 26.

**J. B. Neumann, New Art Circle, 9 East 57th Street.**—Paintings by Beckmann, Bombois, Herrmann, Hondius, Klee, Rouault and Sheeler.

**Newark Museum, Newark, N. J.**—Modern American paintings and sculpture. American folk sculpture, through January. Exhibition by the Outdoor Sketch Club, through Nov. Work of members of Junior League of New Jersey, Nov. 17-Nov. 29.

**Newark Public Library, Washington Park, Newark.**—Books printed by the late William Edwin Rudge from the R. C. Jenkinson collection. Five years of commercial printing art in America and Europe, until Dec. 25.

**Newhouse Galleries, 11 East 57th Street.**—XVIIIth century portraits and landscapes.

**New York Public Library, 476 Fifth Ave.**—"Forgotten Print Makers," and dance masks by Ted Weidhaas, through Nov. French illuminated mss. and books covering a period of six hundred years (1300-1900), through Dec. Modern Graphic art from Offenbach-am-Main, until Dec. 25.

**New York University, 100 Washington Square.**—Exhibition of recent acquisitions.

**Painters' and Sculptors' Gallery, 22 East 11th Street.**—Paintings by Karfunkle, Reisman, Etienne and Liberte.

**Park Gallery, 561 Madison Avenue.**—Decorative flower pieces by Bea (Mrs. Lawrence Wright).

**Frank Partridge, 6 West 56th Street.**—Old English furniture. Chinese porcelains and paneled rooms.

**Plaza Art Galleries, 9 East 59th Street.**—Antique furniture and objects of art.

**Frank K. M. Rehn, 683 Fifth Avenue.**—Paintings by Kenneth Hayes Miller, Nov. 16—through Dec. 5.

**Reinhardt Galleries, 730 Fifth Avenue.**—Italian and German primitives. Old masters and paintings by French and American contemporaries.

**James Robinson, 721 Fifth Avenue.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Museum, Riverside Drive and 103rd Street.**—Sculpture by Fausta Vittoria Mengarini and water colors by Saul Raskin.

**Schultheis Galleries, 142 Fulton Street.**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue.**—Etchings by Cameron, Bone, McBey, Whistler and Zorn, through Nov.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street.**—Paintings, tapestries and furniture.

**Silberman Gallery, 123 East 57th Street.**—Paintings, objects of art and furniture.

**W. and J. Sloane, Fifth Avenue at 47th Street.**—Contemporary American ceramics.

**S. P. R. Galleries, 40 East 49th Street.**—Portraits and decorations by George E. Harris, through Nov. 28.

**Stair and Andrew, 71 East 57th Street.**—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

**Marie Sterner, 9 East 57th Street.**—International exhibition of paintings and water colors, through Nov.

**Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).**—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian).

**Union League, Fifth Avenue at 37th Street.**—Paintings by living Americans, through Nov. 22. Admission by card.

**Valentine Gallery of Modern Art, 69 East 57th Street.**—Most recent paintings by Raoul Dufy, through Nov. 28.

**Van Dieleman Galleries, 21 East 57th St.**—Paintings by old masters.

**Vernay Galleries, 19 East 54th Street.**—Exhibition of the Vernay autumn collection of early English furniture and works of art.

**The Waldorf-Astoria, Park Avenue and 50th Street.**—Paintings by Roy Mac-Nicol, Nov. 28.

**Wannamaker Gallery, au Quatrieme, Astor Place.**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Weyhe Gallery, 794 Lexington Avenue.**—Prints and drawings by Howard Young and sculpture by John B. Flannagan, through Nov. 28.

**Whitney Museum of American Art, 10 West 8th Street.**—American paintings and sculpture of the last fifty years, until Jan. 1.

**Wildenstein Galleries, 647 Fifth Avenue.**—Sculpture by Emily Winthrop Mills, beginning Nov. 25.

**Hotel Windsor, 100 West 58th Street.**—Sculpture and paintings by an American group.

**Women's City Club, 22 Park Avenue.**—Flower pictures in water color by Leon Carroll.

**Yamataka Galleries, 680 Fifth Avenue.**—Group of important early Chinese bronzes.

**Howard Young Galleries, 634 Fifth Ave.**—Paintings of ships and the sea by Gordon Grant, during November.

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## CHICAGO

The annual Chicago artists' exhibition at the Art Institute this season will be held from January 28 to February 28. Paintings and sculpture by artists living within one hundred miles of Chicago are eligible.

At the same institution the exhibition of paintings by Mexican children will continue until December 14.

The devastating effects of war are shown in the lithographs and drawings by Steinlen, which are on view in the print department through November.

In a small room of the Hutchinson Wing there is a loan exhibition of small polychromed figures of the Tang dynasty, lent by Mr. and Mrs. Potter Palmer and Mr. Russell Tyson.

Paul Trebilcock, just returned from four months of painting in Italy, are exhibiting twenty-five canvases at the Carson, Pirie Scott Galleries, throughout the month. This is the first one-man show of this vital young Chicago painter's work to be on view in this city within four years.

The collection of old prints at these Galleries is greatly augmented by a collection just received from England. Among the rarest and finest of the newly acquired items is a pair of stippled engravings in color in 1793 by Burke after the paintings by Singleton.

Until November 28, recent drawings by the well known etcher A. C. Webb, will be on view. Mr. Webb, who lives in Paris, has been making a tour of the western part of the country since June, and the exhibition will comprise his latest sketches—which include also very interesting impressions of Chicago.

## TOLEDO

The comprehensive exhibition of present-day Japanese painting, which opened on November 6 at the Toledo Museum of Art and will continue throughout the month, includes the work of some ninety-six artists, thirty of whom have attained the rank of "Suisen." This means that the person so honored has been recognized for some years as a master.

## LOS ANGELES

The New Stendahl Art Galleries have been showing since the first week in November the paintings recently done by Alexander Warshawsky.

As a gift from Mrs. Michael Francis Regan, well known local art patron, the Los Angeles Museum has come into the possession of an important collection of 228 prints, of which eighty-four are etchings by Rembrandt. These include such well known subjects as "The Raising of Lazarus," "The Return of the Prodigal" and "Joseph and Potiphar's Wife." Mrs. Regan purchased these prints in an ancient folio at an auction sale on Fifth Avenue about twenty-five years ago.

## BOSTON

The Germanic Museum at Harvard University has opened its new room devoted to contemporary Scandinavian and German sculpture and decorative arts. One of the most interesting works on view is Ernest Barlach's over-life-size "Crippled Beggar," cast in artificial stone and one of two replicas designed by the artist for the facade of the St. Anna Museum in Lubeck.

A plaster replica of the original model of John Paul Jones by Houdon has recently been presented to the Boston Museum by Charles H. Taylor, Jr. This is the third portrait bust by Houdon to be added to the museum's collection. The first is a marble replica of Houdon's terra cotta portrait of Washington, to be found in the Louvre. The second portrays in terra cotta the celebrated French financier and statesman, Turgot. The third, that of Paul Jones, was for many years in the old Boston Museum, and it is thought it may be the copy the naval hero presented to Jefferson.

The two other known copies of this bust, now in the National Academy of Design in New York, were those sent by Jones to Washington and Robert Morris, respectively. Numerous casts



PORTRAIT OF MRS. CARRIE CHAPMAN CATT By LEON GORDON  
Exhibited at the Milch Gallery in Leon Gordon's one-man show, "Portraits of America's Most Distinguished Women."

of the original replicas having been made in the past quarter of a century, this bust is well known. In the original replicas, however, there is more subtlety and a greater measure of the personality so famous in his day.

Recent acquisitions in the collection of XVIIIth century French industrial designs in the Boston Museum now make this group the most representative of its kind in this country. Early this month 41 original patterns for brocades, embroideries, lampas, printed cottons and droguets were added, all dating from the best period in French textile design, from 1750 to about 1830. They are done in water color, gouache, pencil or crayon, and were obtained at Lyons, France, from direct descendants of the great XVIIIth century textile manufacturers.

Altogether, there are approximately 1800 items in this French group, no two repeating the same design.

At Doll and Richards for November, water colors by Marian Lawrence Peabody and "paintings in water color" by H. Anthony Dyer and Nancy Dyer have been on view.

## DETROIT

With the opening on October 23 of a small art gallery in the Colony Club of Detroit, this city adds another art center to its several existing agencies where works of art of the first quality may be seen.

The new gallery is to be operated by the Colony Club as a part of its social and cultural program.

The first exhibition consisted of works by contemporary American painters sent through the courtesy of the Grand Central Galleries of New York. There is now on view until December 1 a collection of rare tapestries sent by French and Company.

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COMPETITION FOR  
FORMAT DESIGNS

The Architectural Forum, fifty-year-old professional magazine, has announced a competition for the design of a new format, open to all those interested in the art of printing and publishing. Architects, artists, designers, typographers, lay-out men and representatives of advertising agencies are especially invited to compete for the \$1,100.00 cash awards. The first prize winner will receive \$500.00, the second \$250.00, the third \$100.00, and in addition there will be five honorable mention awards of \$50.00 each. The competition closes December 31, 1931.

The competition program calls for the designs of six pages of the magazine: two covers (the magazine is published monthly in two volumes), the contents page, the first editorial page, one text page, and one plate page. Complete details are available from the Competition Secretary, The Architectural Forum, 220 East 42nd Street, New York City.

The committee of jurors is composed of distinguished men from allied fields of architecture and publishing. Frederick Kendall, editor of Advertising Arts, is chairman; associated with him are Heyworth Campbell and Ernest Elmo Calkins, representing advertising and publishing; Gustave Jensen and Frederick Goudy, typographic experts; and Ralph T. Walker and Paul Philippe Cret, architects. Their decision will be announced in the February issue of the magazine.

In making known the details of the competition, Howard Myers, the publisher, said: "The policy of The Architectural Forum has always been to present a publication which reflects physically as well as editorially the exacting standards of the architectural profession. To this end the collaboration of designers and typographers has frequently been employed."

## City Museum to Open in January

The new building of the Museum of the City of New York on Fifth Avenue between 103d and 104th Streets will be opened to the public on January 11, the 174th anniversary of the birth of Alexander Hamilton, reports *The New York Times*.

"The cornerstone was laid by Mayor James J. Walker on April 30, 1929, the 140th anniversary of George Washington's inauguration as first President of the United States," announces Harding Scholle, director of the museum, "so it has seemed fitting to celebrate the natal day of his chief associate by starting the museum on its career of education and entertainment by honoring his memory."

Although the new museum building has been completed for nearly a year,

it has been opened only two days, during last December, for inspection by subscribers and guests, and until Mr. Scholle's announcement there had been no intimation as to when the public inauguration would take place. The new building was constructed at a cost of \$1,500,000 on land donated by the City of New York.

The museum was incorporated in 1923 to visualize by means of exhibits the development of the city's life. Heretofore it has been housed in the old Gracie Mansion, at the foot of East 88th Street, which will be continued as a branch museum.

For the time being, says Mr. Harding, the museum has discontinued its efforts to obtain subscriptions, not desiring to interfere with efforts to relieve unemployment distress.

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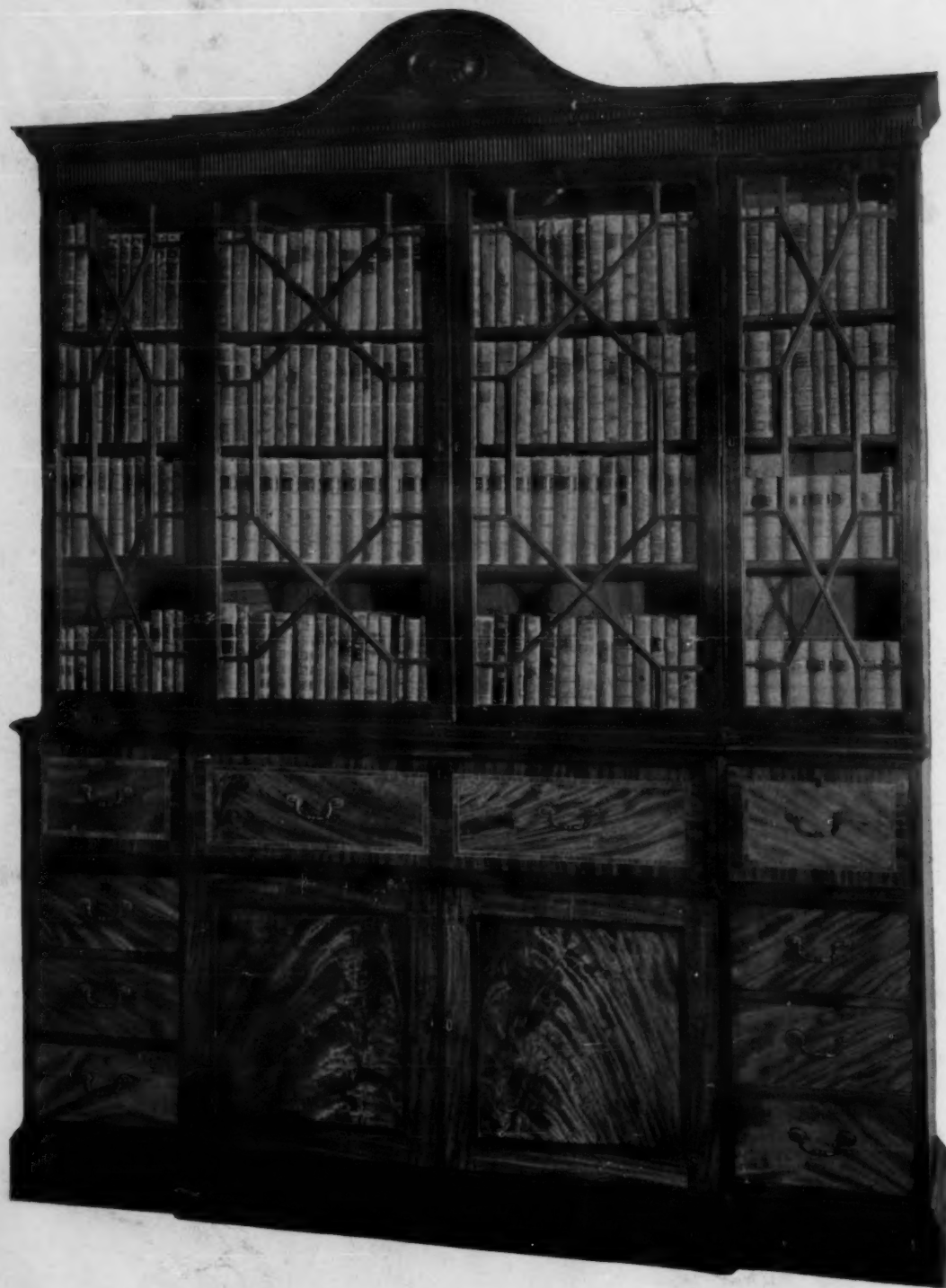
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